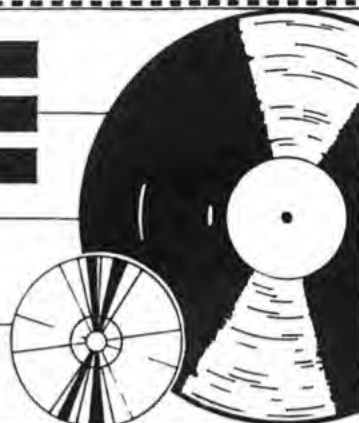


FILM SCORE MONTHLY



#69, May 1996

\$2.95

**CAN YOUR HEART STAND
THE SHOCKING FACT?**

THE MUSIC FROM

**PLAN 9 FROM
OUTER SPACE**

**BERNARD HERRMANN
AND MIKLÓS RÓZSA**

**RADIO SHOWS PAY TRIBUTE
TO TWO MASTERS**

**WALSH'S LITTLE MOVIE
MUSIC GLOSSARY**

**SAD CLICHÉS MADE FUNNY
BECAUSE THEY ARE TRUE**

**DANGER! DANGER!
IRWIN ALLEN BOX SET**

REVIEW BY JEFF BOND

**ALSO REVIEWED: ELLIOT
GOLDENTHAL VIETNAM
ORATORIO, NEW CAM CDs,
LAST TANGO IN PARIS**

**PLUS: MAIL BAG • DESERT
ISLAND LISTS • CD NEWS**



FILM SCORE MONTHLY

Issue #69, May 1996

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Not Egg-Sucking, Chicken Stealing Gutter Trash but Men, Dammit, and Be Glad You're With Them: Michael Beacom, John Bender, Jeff Bond, Tony Buchsbaum, David Coscina, Jason Foster, Paul Mandell, Sidnei Alexandre Martins, Gary Radovich, James Tornaiainen, John S. Walsh.

Graphics: William Smith

Cover: L-R: Vampira, wrestler Tor Johnson (sitting), Ed Wood's chiropractor substituting for Bela Lugosi, and Criswell in the Oscar-winning *Plan 9 from Outer Space*.

Scores we would have been hearing for the first time in 1982: *Poltergeist*, *Star Trek II: The Wrath of Khan*, *Conan the Barbarian*, *E.T.*, *The Dark Crystal*, *Blade Runner*, *The Secret of NIMH*, *First Blood*, *Victor/Victoria*.

The Soundtrack Handbook: Is a free six page listing of mail order dealers, books, societies, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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As this issue zips through the mail I will be graduating from Amherst College. I feel excited, but also strangely sad. (How odd.) I've had a wonderful four years here and feel I've learned a lot. Several people have sent nice cards, faxes or letters wishing me the best on this occasion so my thanks go out to all of you.

I want to tell everybody about some of the nice local businesses here at Amherst. FSM is printed by Hamilton I. Newell Printing, Inc. run by Norman Newell and they've been the best. I will continue using them over the summer. Nancy Ruggles manages the campus post office and she has been likewise terrific to me. (Compared to the typical college student I send and receive quite a volume of mail.) I am glad that Nancy is feeling better now that the excess spinal fluid which was giving her a bad back has been drained from her skull. There are also the nice people at Collective Copies, where leftist propaganda covers the bulletin boards, the office-supplies store Hastings, and I suppose even the blandly polite bank tellers at Fleet. (There's this one customer service representative who looks like an older Alicia Silverstone, before Alicia got fat. I'm going to close my accounts in a few days and I hope I get to do it with her.) This means nothing to readers, but you know, you live somewhere for a while and people are friendly and helpful to you, it's nice to be able to thank them any way you can.

I also received a number of nice letters congratulating me on the promotional CD I just produced of David Shire's *The Taking of Pelham One Two Three*. Even better were the letters from people who were intrigued by our coverage of the score last issue, decided to go out and rent the movie, and really liked it! (Do you trust cousin Lukas? If you've never seen it, go watch *The Wild Bunch*—make sure to get the new letterboxed videocassette.) The *Pelham* CD is now back from manufacturing and is available from the soundtrack specialty mail order dealers.

Hiro Wada 1957-1996: Founder and executive producer of the Japanese soundtrack label SLC Yasuhiro Wada passed away April 15 of throat cancer. Wada was born February 16, 1957 in the Kagawa prefecture of Japan. He graduated from the Osaka-Art University, and began his record/film career by working at Pacific Film and then Nippon-Phonogram (now Mercury Music Entertainment). He worked at Polydor before forming SLC (Soundtrack Listeners Communications) in 1988. SLC quickly established itself as the Japanese soundtrack label, issuing many Varèse Sarabande albums in classy repackagings with picture discs, before such things were common. To date, their five CDs of Varèse's *Twilight Zone* TV soundtracks represent the only complete presentation of those albums on disc. SLC also branched out into reissues of Italian (Cinevox) and English (Mainstream) catalogs; historic multi-volume anthologies of music by such prominent Japanese composers as Akira Ifukube and Masaru Sato; and first-CD limited editions of *Bullitt*, *SpaceCamp*, *Three Days of the Condor*, *Red Sun* and other prized scores.

Speaking for myself, Hiro was a kind and helpful person who was always quick to make available information and review copies of his terrific CDs. As was the case for many people in this country who kept in touch with him, it was almost exclusively by fax, so the personal contact was distant. Still, Hiro was eager to distribute FSM in Japan and answer whatever questions I might have about Japanese releases. Unlike some of the creeps who have dealt in soundtrack album production, with Hiro I always felt there was someone on the other end who cared, would keep me in mind and go out of his way to help. I

finally spent some time with him last September at the Society for the Preservation of Film Music's West Coast conference, and although the language barrier was there, he was a good-natured and warm individual—someone friendly to have around as five of us piled into my rental car to get a bite to eat one evening. He radiated a knowledge and love of film music, if through his deeds more than his words. (For the CD of *Bullitt* alone I am eternally grateful.)

I wrote this on the Internet shortly after Hiro's death, and sadly no one really responded, because I don't think people in this country are aware or interested in SLC. (That is something I'd like to change.) The world is full of people whom you don't really know, but you know that they did good work and tried to bring something that they loved out into the light, so others could love it as well. Hiro was one of those people, a kind and generous soul who has left us far too soon. Soundtrack collectors: know that you have lost one of your own. Hiro was on our side. SLC can be reached at 1-23-13-303 Edo Bori, Nishiku, Osaka 550, Japan; fax: 011-81-6-449-1272.

Event: The Royal Academy of Music, British Film Institute and *Music from the Movies* magazine will hold an International Composers Festival June 16-23 in London. Guests include Sir Malcolm Arnold, Richard Rodney Bennett, Ron Goodwin, Michael Nyman, Michael Kamen and John Williams. Write 1 Folly Square, Bridport, Dorset DT6 3PU, England for more info. • The Music Entertainment & Media unit of B'nai B'rith had a music for film and television panel discussion on May 6, at the Sutton Place Synagogue in Manhattan. Composer Stephen Endelman was among the panelists.

Waxman Web Site: Syracuse University has cataloged its holdings of archival Franz Waxman material and put it on-line. Access it at: <http://web.syr.edu/~speccoll/waxman.htm>. • Film music web sites are popping up all over. Check out the best, www.filmusic.com, for lots of interesting material and links to other sites.

Magazines: Our own John Bender is now writing a music column for the magazine *European Trash Cinema*. • *Films in Review* just did a large film music issue. But I don't like them because they are published by my former distributors, Pearson Publishing, whom I am suing.

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693) in this country.

Laserdiscs: MCA's deluxe laserdiscs of *Field of Dreams* (due June 18) and *Apollo 13* (due July 16) are expected to have James Horner's score music isolated during the supplemental sections, whatever that means. Horner may be among the interviewees for the *Field of Dreams* disc.

Promos: *Cujo/Coven* (Charles Bernstein, feature score and TV score on one CD) is being produced by Super Collector for the composer's use.

Recent Releases: Hollywood has reportedly pulled their February reissue of *The Rocketeer* (James Horner), for reasons unknown—buy one now if you want it. • Flapper has issued a Miklós Rózsa CD, *The Jungle Book/Spellbound*, billed as the original recordings. • Hey, Vangelis fans, I heard about an item that sounds hard to get. Evidently Vangelis has produced a CD of his music for the Greek National Gallery; there are 3,000 numbered copies, the disc is signed by Vangelis himself, and it comes with a deluxe box and book. Price is 30,000 drachmas, approximately

\$125. Presumably, the Greek National Gallery can be found in Greece. More info as I hear it.

Incoming: Screen Archives will distribute the John Morgan/Bill Stromberg score to *Trinity and the Bomb* (June release), a nuclear bomb documentary. The music is orchestral, recorded by the Moscow Symphony and Chorus. • TVT will release Carter Burwell's scores to *Fargo* and *Baron Fink* (Coen Bros. films), coupled on one CD.

Record Labels and Their Records:

BMG: It now appears none of the "100 Years of Film Music" discs will be released in the U.S.; fans here are advised to buy the German editions from Screen Archives or one of the other mail order dealers. • Of the second batch of "100 Years" discs planned for release in Germany, only *The Prince and the Pauper* (Mark Twain disc, Steiner and Korngold) and *The Gold Rush* (Chaplin) are out. Still forthcoming are a film noir album, *Metropolis* (not the Giorgio Moroder score) and Disney "Silly Symphony" music CD.

Citadel: June releases: A horror album with *Cry of the Banshee* and *Edgar Allen Poe Suite* (Les Baxter) combined with John Cacavas's *Horror Express*; and a compilation titled *Adventures in Hollywood*, including *Wichita Town* (Salter), *A President's Country* (Tiomkin), *Horatio Hornblower* (Famion), *Silverado* (Broughton), more.

DRG: Due in June: a 2CD set of Mario Nascimbene music (mostly main title tracks, lots of famous fantasy and historical epic scores), and a single-CD of Nascimbene's *The Barefoot Contessa/Room at the Top/The Quiet American* (from the original masters). Due July is a single-CD compilation of Manuel de Sica film music.

edel America: *Hackers* (Simon Boswell) will be out the first week of June.

Epic Soundtrax: Just *Tin Cup* (various) due June 18; no score albums in the works at present. It is rumored that Epic will be consolidated into a new "Sony Soundtracks"-type label.

Fox: John Walsh mocked me in his "Movie Music Glossary" this month about perpetually listing Fox's delayed Classic Series titles, so I'll take the hint. Fox does intend to release these albums (*Journey to the Center of the Earth*, *Ghost and Mrs. Muir*, *A Hatful of Rain*, *Mephisto Waltz/The Other*, *Forever Amber*, *Beneath the 12-Mile Reef/Garden of Evil*) and have been trying to find a distributor. If anything develops, I'll report it.

GNP/Crescendo: Planned for summer are *Alien Nation* (David Kurtz, TV movies) and

Fantastic Television (themes compilation). Due November: *Star Trek: First Contact* (Goldsmith).

Hollywood: June 18: *The Crow: City of Angels* (various rock acts, plus Graeme Revell).

Intrada: Due June 18: *Ticks/Fist of the North Star* (Christopher Stone, two scores on one CD). Due July: *Norma Jean and Marilyn* (Christopher Young, HBO movie, orchestral). Due August: *The Stupids* (Christopher Stone, new John Landis film). Intrada is both a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Recorded in April in New Zealand for release later this year: 1) Alfred Newman: *Wuthering Heights*, *Prisoner of Zenda*, *Dragonwyck*, *David and Bathsheba*, *Prince of Foxes*, *Brigham Young*. 2) Victor Young: *Around the World in 80 Days*, song medley, *Quiet Man*, *Shane*, *Samson and Delilah*, *For Whom the Bell Tolls*. 3) Miklós Rózsa: *The Killers*, *Double Indemnity*, *The Lost Weekend*. 4) Miklós Rózsa: Violin Concerto, Concerto for Orchestra, Andante for Strings. Richard Kaufman conducted the Newman and Young albums, James Sedares the Rózsa discs.

Marco Polo: Due rest of 1996: 1) A Max Steiner album (*Lost Patrol*, *Beast with Five Fingers*, *Virginia City*). 2) An Erich Wolfgang Korngold album (complete *Another Dawn* and 8-minute ballet from *Escape Me Never*). 3) A Hugo Friedhofer CD (suites from *The Rains of Ranchipur*, *Seven Cities of Gold* and *The Lodger*, plus the Overture from *The Adventures of Marco Polo*). 4) A Bernard Herrmann CD (complete *Garden of Evil* and a 13-minute suite from *Prince of Players*). These are newly recorded, conducted by Bill Stromberg, reconstructed by John Morgan. Marco Polo will also release a piano concert CD (Herrmann's "Concerto Macabre," Addinsell's "Warsaw Concerto," "Comish Rhapsody").

Milan: June 4: *The Phantom* (David Newman). Due July 2 are reissues of: *Dead Poets Society* (Maurice Jarre), *Grand Canyon* (James Newton Howard), *A World Apart* (Hans Zimmer). The reissues of *Speed*, *Like Water for Chocolate*, and *Hardware* have been canceled. Why? I dunno. *Bandit Queen* (Nusrat Fateh Ali Khan, Indian movie) is also on the release slate.

Monstrous Movie Music: Now planned for June are two newly recorded CDs: *Monstrous Movie Music, Vol. 1* (*Them!*, *The Mole People*, *It Came from Outer Space*, *It Came from Beneath the Sea*) and *More Monstrous Movie Music* (*The Beast from 20,000 Fathoms*, *The Monolith Mon-*

sters, *Tarantula*, *Gorgo*). Write the label at PO Box 7088, Burbank CA 91510-7088.

PolyGram: Due June 4: *Moll Flanders* (Mark Mancina). June 18: *Mission: Impossible* (Danny Elfman, 48 min. score album). July 23: *Pinocchio* (live action, Rachel Portman). August 13: *Caught* (Sony Classics independent film, various). November: *Shine* (David Hirschfelder).

Rhino: As reported last month, Rhino soundtrack reissue producer Marilee Bradford has left the company. Taking over the series administratively is Julie D'Angelo, although I have been informed D'Angelo will not produce the albums herself, but will work with two or three independent record producers to continue the happy series which fans love so much. Due May 21: *Gene Kelly at MGM* (compilation). June 18: *Brigadoon*, *Seven Brides for Seven Brothers*, *The Bad and the Beautiful* (David Raksin). July 16: *An American in Paris*, *The Band Wagon*. • A second volume of Hanna-Barbera music (including *Jonny Quest*) is planned for Oct. 1.

Silva Screen: Due June 18 from Silva America are *TV Cult Themes* (compilation); the first disc in Silva's 6CD series of western film scores (*The Wild Bunch*, *How the West Was Won* and *Gettysburg*, recorded in Prague); a classical CD of Miklós Rózsa's Cello Concerto and Schumann's "The Gardens of Exile"; and a new album of James Bernard's Hammer horror music.

SLC: Japan's premier soundtrack label will continue after the passing of founder Hiro Wada (see obituaries). Future releases include Japanese editions of the Varese *Vertigo*, *City Hall* and *Chinatown* albums; more releases in the Italian General Music Vol. 2 series; and a new series of Toru Takemitsu anthology discs.

Sony Classical: *Madame Butterfly* (full length feature film of the complete Puccini opera) has been released; upcoming is *Celestial Clockwork* (French film, various). *Voices from a Locked Room* (Elliot Goldenthal) will be released when the film is out. Sony's new Bernard Herrmann recording (Esa-Pekka Salonen cond. LA Philharmonic, usual Hitchcock and Truffaut films) is planned for the fall. John Williams will record two new albums for Sony in London in June.

Super Tracks: *Time Master* has been canceled.

Varese Sarabande: Due June 18: *The Craft* (Graeme Revell, score album), *The Beast* (Don Davis TV mini-series), *Legends of Hollywood Vol. 4* (Franz Waxman). Due late July/early August: *Chain Reaction* (Jerry Goldsmith). •

UPCOMING FILMS

Tim Burton and Danny Elfman have patched things up (they had split ways for reasons unknown following *The Nightmare Before Christmas*). Elfman will be scoring Burton's upcoming *Mars Attacks!* alien invasion film. • More good news! John Barry, now represented by Richard Kraft, has agreed to score the next James Bond movie. Whether he actually does remains to be seen, but things at this point are promising.

DAVID ARNOLD: *Independence Day*.
ANGELO BADALAMENTI: *Lost Highway*.
JOHN BARRY: *The Horse Whisperer*.
ELMER BERNSTEIN: *Last Man Standing* (Walter Hill '30s gangster movie, starring Bruce Willis).
SIMON BOSWELL: *Jack and Sarah*.
BRUCE BROUGHTON: *The Shadow Conspiracy*, *House Arrest*, *Infinity* (d. M. Broderick).
CARTER BURWELL: *Joe's Apartment*, *Chamber*.
GARY CHANG: *The Island of Dr. Moreau* (replacing Preisner).

S. CLARKE: *Eddie, Dangerous Ground*.
MICHEL C OLOMBIER: *Foxfire*.
BILL CONTI: *Napoleon*, *Dorothy Day*, *Spy Hard* (w/ L. Nielsen), *Car Pool*.
MICHAEL C ONVERTINO: *Last of the High Kings*.
STEWART COPELAND: *The Girl You Want*, *The Leopard Son*.
MYCHAEL DANNA: *Kama Sutra*.
MASON DARING: *Lone Star*.
DON DAVIS: *Bound* (killer lesbians).
JOHN DEBNEY: *Relic*.
PATRICK DOYLE: *Great Expectations* (d. Cuarón), *Donnie Brasco* (d. Mike Newell, w/ Pacino, Depp).
JOHN DUPREZ: *Fierce Creatures*.
RANDY EDELMAN: *Dragonheart*, *Daylight*, *Gone Fishin'*.
DANNY ELFMAN: *Extreme Measures* (d. Apted, Hugh Grant thriller), *Free-way* (produced by Oliver Stone), *The Frighteners*, *Mars Attacks!* (d. Tim Burton).
STEPHEN ENDELMAN: *Keys to Tulsa*, *Così*, *Reckless*, *Ed*.
GEORGE FENTON: *The Crucible*, *Multiplicity* (d. Harold Ramis).

ROBERT FOLK: *Bloodstone*.
RICHARD GIBBS: *First Kid*.
ELLIOT GOLDENTHAL: *Voices*, *Michael Collins*, *A Time to Kill*.
JERRY GOLDSMITH: *Two Days in the Valley*, *Chain Reaction*, *Star Trek: First Contact*.
MILES GOODMAN: *Larger Than Life*, *Til There Was You* (co-composer with Terence Blanchard).
CHRISTOPHER GUEST: *Waiting for Guffman* (yes, the actor/director).
CHRISTOPHER GUNNING: *Firelight*.
MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand).
RICHARD HARTLEY: *Stealing Beauty*.
LEE HOLDRIDGE: *Twilight of Golds*.
JAMES HORNER: *Courage Under Fire*, *To Gillian*, *The Spitfire Grill*.
JAMES NEWTON HOWARD: *Space Jam*, *Rich Man's Wife* (co-composer), *Ghost and Darkness*, *One Fine Day*, *Trigger Effect*.
IGGY POP: *Brave* (d. Johnny Depp).
MARK ISHAM: *Father Goose*.
MAURICE JARRE: *Sunchasers* (d. Michael Cimino).

FREDDIE JOHNSON: *Kingpin*.
MICHAEL KAMEN: *Jack* (d. Coppola), *101 Dalmatians* (live action), *Bordello of Blood*.
DANIEL LIGHT: *Thinner* (Stephen King).
LOS LOBOS: *Feeling Minnesota*.
JOHN LURIE: *Box of Moonlight*, *Manny and Lo*.
MARK MANCINA: *Moll Flanders*.
HUMMIE MANN: *Three Blind Mice*.
WYNTON MARSALIS: *Night Falls on Manhattan*, *Rosewood*.
ALAN MENKEN: *Hunchback of Notre Dame*, *Hercules* (animated).
E. MORRICONE: *Stendhal Syndrome*.
MARK MOTHERSBAUGH: *Last Supper*.
IRA NEWBORN: *High School High*.
DAVID NEWMAN: *The Nutty Professor* (w/ E. Murphy), *Matilda* (d. DeVito), *The Phantom* (d. S. Wincer).
RANDY NEWMAN: *Cats Can't Dance* (songs and score, animated), *Michael* (w/ John Travolta).
THOMAS NEWMAN: *American Buffalo* (w/ D. Hoffman), *Marvin's Room*, *Phenomenon*, *Larry Flynt*.
M. NYMAN: *Mesmer*, *Portrait of a Lady*.

JOHN OTTMAN: *The Cable Guy* (w/ Jim Carrey, d. Ben Stiller), *Snow White in the Dark Forest*, *Apt Pupil* (d. Bryan Singer, Ottman also editor).
 BASIL POLEDOURIS: *Starship Troopers* (d. Paul Verhoeven), *Amanda*.
 RACHEL PORTMAN: *Honest Courtesan*, *Palookaville*, *Emma*, *Pinocchio*.
 REG POWELL: *Alaska*.
 TREVOR RABEN: *Glimmer Man*.
 J.A.C. REDFORD: *Mighty Ducks 3*.

GRAEME REVELL: *Killer, Race the Sun*, *The Crow: City of Angels*, *Fled*.
 RICHARD ROBBINS: *Surviving Picasso*, *La Propriétaire*.
 LEONARD ROSENMAN: *Mariette in Ecstasy*.
 WILLIAM ROSS: *Tin Cup*, *My Fellow Americans*.
 ERIC SERRA: *The Fifth Element*.
 MARC SHAIMAN: *Bogus* (d. Norman Jewison), *The First Wives Club*.

Mother (d. Albert Brooks), *Free at Last*, *That Old Feeling*.
 HOWARD SHORE: *Striptease*, *Crash* (d. Cronenberg), *Looking for Richard* (d. and w/ Al Pacino), *Ransom* (d. R. Howard, w/ M. Gibson), *That Thing You Do* (d. Tom Hanks).
 ALAN SILVESTRI: *Eraser* (w/ Arnold).
 CHRIS STONE: *The Stupids* (d. Landis).
 CHRISTOPHER TYNG: *Kazaam*.
 SHIRLEY WALKER: *Escape from L.A.*

JOHN WILLIAMS: *Double* (d. Roman Polanski), *Sleepers* (d. Levenson).
 PATRICK WILLIAMS: *The Grass Harp*.
 GABRIEL YARED: *English Patient*.
 CHRISTOPHER YOUNG: *Head Above Water* (w/ Harvey Keitel).
 HANS ZIMMER: *Prince of Egypt* (animated musical, Dreamworks), *Bishop's Wife*, *The Fan*, *The Rock* (w/ Sean Connery, co-composer).

CONCERTS

California: May 31, June 1—Pacific Sym. at Irvine; *Unchained* (North).
 June 29—Golden West s.o., Huntington Beach; *The Mission* (Morrison).
 Jesus of Nazareth (Jarre). July 2, 3, 4—Hollywood Bowl Orch.; *A President's Country Medley* (Tiomkin).
Colorado: July 5, 10—Rochester Sym. at Vale; *High Noon*, *Rawhide* (Tiomkin), *Happy Trails*, *Bonanza*. July 24—Detroit Sym. at Vale; *Lawrence of Arabia* (Jarre), "Parade of the Slave Children" from *Indiana Jones and the Temple of Doom* (Williams).
Indiana: July 4—Lake Lafayette s.o.; *Jefferson Tribute* (Holdridge). July 4—Indianapolis s.o.; *Gettysburg*.
Michigan: June 14, 15—Detroit Sym.;

President's Country (Tiomkin).
Pennsylvania: June 27-30—Pittsburgh s.o.; *Memories Overture* (songs of the 1920s, arranged by Waxman).
Texas: June 29, 30—Fort Worth s.o.; *Star Trek TV series* (Courage).
Utah: May 30, 31—Southwest s.o., St. George; *Carmen Fantasy* (Waxman).
West Virginia: July 3—Wheeling s.o.; *Forrest Gump* (Silvestri).
England: July 7—Royal College of Music; *Now Voyager*, *Sierra Madre* (Steiner), *Taras Bulba* (Waxman).
 John Williams will conduct a concert of his music at the Barbican Centre, London, June 26, 28 and 30; music from *Cowboys*, *JFK*, *Star Wars*, *Superman*, *CE3K*, *Jurassic Park*, *Schindler's List*, *E.T.*, and the Olympics. Call the Barbican box office at 0171-638-8891.

Richard Kaufman will conduct a big film music concert Friday, July 26 in Atlanta, during the Olympics. It will be at the Music Hall at the Woodruff Arts Center, including two silent films with live accompaniment, Chaplin's *Easy Street* and Keaton's *One Week*.
 Michael Kamen will conduct the Seattle Symphony in a concert of film music on June 7. Call 206-443-4747 for tickets.
 There will be a Tribute to Henry Mancini at the Hollywood Bowl on June 30, with tons of special guests.
 Doc Severinsen will lead the Minnesota Orchestra in a film music concert June 19-21, at Orchestra Hall in Minneapolis; *North By Northwest*, *The Wizard of Oz*, *King Kong*, others, live to film. Call 1-800-292-4141 or, locally, 371-5656.

Maurice Jarre will conduct the German Film Orchestra from Babelsburg in a concert of his music; this will take place in central Berlin, but outside, in the "Classic Open Air" concert series. Music from *Mad Max*, *Witness*, *Ghost*, *Fatal Attraction*, *Lawrence of Arabia*, *Doctor Zhivago*, *Dead Poets Society*, others.
 This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Dates subject to change without notice. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras.
 For a huge list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

CURRENT FILMS, COMPOSERS AND ALBUMS

<i>Barb Wire</i>	Michel Colombier		<i>The Horseman on the Roof</i>	Jean-Claude Petit	yes, don't know label
<i>The Birdcage</i>	Jonathan Tunick	edel America	<i>James and the Giant Peach</i>	Randy Newman	Walt Disney
<i>Boys</i>	Stewart Copeland	A&M	<i>Last Dance</i>	Mark Isham	Hollywood
<i>Cold Comfort Room</i>	Robert Lockhart		<i>Mulholland Falls</i>	Dave Grusin	edel America
<i>The Craft</i>	Graeme Revell	Columbia	<i>The Nutty Professor</i>	David Newman	Def Jam
<i>Dead Man</i>	Neil Young	Vapor	<i>Open Season</i>	Marvin Hamlisch	
<i>Dragonheart</i>	Randy Edelman	MCA	<i>Original Gangstas</i>	various	Noo Trybe (songs)
<i>Fargo</i>	Carter Burwell	TVT	<i>The Pallbearer</i>	Stewart Copeland	
<i>Fear</i>	Carter Burwell		<i>The Postman</i>	Luis Enrique Bacalov	Miramax/Hollywood
<i>Flipper</i>	Joel McNeely	The Track Factory	<i>Primal Fear</i>	James Newton Howard	Milan
<i>Flirting with Disaster</i>	Stephen Endelman	Geffen (songs)	<i>The Quest</i>	Randy Edelman	Varèse Sarabande
<i>The Frighteners</i>	Danny Elfman	MCA	<i>Sunset Park</i>	Miles Goodman	
<i>The Great White Hope</i>	Marcus Miller	Epic Soundtrax (songs)	<i>Truth About Cats and Dogs</i>	Howard Shore	A&M
<i>Heaven's Prisoners</i>	George Fenton	Code Blue/Atlantic	<i>Twister</i>	Mark Mancina	Warner Bros. (2 albums)

READER ADS

FEE INFO: Free: Up to five items. After five items, it's \$5 for an ad with up to 10 items; \$10 for an ad with up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Lukas Kendall, RFD 488, Vineyard Haven MA 02568. FSM does not accept ads selling or wanting bootlegs.

Some people this issue want items which do not exist. There was, for example, no commercial cassette of *The Birds* since there was no score as such. I have listed these items anyway.

WANTED

Paul Ettinger (RR#3 Shubenacadie, Nova Scotia, B0N 2H0, Canada; ph: 902-434-5372; ple@mtt.ca) is looking for the Nov. 1991 *Starlog* magazine (#172) or a photocopy of the Leonard Rosenman interview it contains.

Michael Fishburg (26 Viceroy Court, Prince Albert Road, London NW8 7PR, England; fax: 171-586-5990) wants *The Italian Job* by Quincy Jones Orch. on Paramount LP only.

F. Eugene Hardy (11201 La Maida St, North Hollywood CA 91601; ph: 818-760-0968) will pay \$20 plus shipping for CD only of *Last Horizon: The Classic Film Scores of Dimitri Tiomkin* from RCA BMG #1669-RG. Must be mint condition and include 15-page cover booklet, notes.

Scott Hutchins (1504 E 83rd St, Indianapolis IN 46240-2372) wants a cue-by-cue guide to James Horner's Stothart-style "arrangements" (i.e. steals).

Send everything you know (except *Gayne* in *Aliens*). Wants CDs of *The 'Burbis*, *Innerspace*, *Gremlins* (if longer than LP, Goldsmith), 1941 (Williams), *Creator* (Sylvester Levay) and *Zeram*. Also looking for Japanese stuff dealers don't bother to list. SLC released Ikuma Dan's *Madame White Snake* on CD; does anyone have the film (by Shiro Toyoda) on video?

Lars Jacobsen (Elmelundvej 9, 3 th., DK - 2700 Copenhagen, Denmark) is looking for John Williams's *Witches of Eastwick* and *Jane Eyre*, both on CD.

George Lind (2734 Independence Ave, Apt 3-F, Bronx NY 10463; ph: 718-543-9237) will pay premium for CD of *The Egyptian* (Newman/Herrmann, Varèse Sarabande VSD-5258).

Rick Marshall (509 Sherburn Ct, Orlando FL 32828; ph: 407-296-5691; 72242.3602@compuserve.com) is looking for the theme from *The Group* (1966, Leroy Holmes Singers), 45 rpm on United Artists 50025.

Bob Mickiewicz (7 Whittemore Terr, Boston MA 02125; ph: 617-825-7583) is looking for a number of different recordings, including: *Earth 2* (promo CD, D. Beaugard), *Five Miles West* (RSMC-1224, R. Ralf), *Handle with Care* (Preview LP-1001, J. Mendoza-Nava), *Heavyweights* (promo CD, J.A.C. Redford), *Klute* (WS-1940, M. Small). Will buy or trade from extensive collection. All lists welcome.

Nick Phillips (8851 Lake Nora Drive West, Indianapolis IN 46240) wants sealed cassettes of *Cool Hand Luke* (Schiffrin), *The Birds* (Bernard Herrmann), *Diary of a Chambermaid*

(Luis Buñuel), *Belle de Jour* (Johannes Brahms), *Fail Safe* (Sidney Lumet).

Margaret Ross (1 Ash Road, Bellington, Wirral L63 8PH, England; ph: 0151-645-9838) is looking for CDs of *Towns Promo One* (Colin Towns), *Blind Justice* (Towns), *Dominick and Eugene* (Jones), *Scalphunters* (Bernstein), *The Cardinal* (Moross). Will buy or trade. Send your wants list.

FOR SALE/TRADE

Robert L. Smith (330 N Wyckles Rd, Decatur IL 62522) will be auctioning a list of CDs including *Batteries Not Included*, *Shipwrecked*, *Suspect*, *Man on Fire*, *Rescuers Down Under* and *Big Trouble in Little China*. Also has several LPs by major composers not available on CD including *Battle Beyond the Stars* (Homer), *Monsignor* (Williams), *Poltergeist* (Goldsmith), *Harry and the Hendersons*, *Young Sherlock Holmes* (Broughton). An original chrome cassette of *Flesh + Blood* is also available. Write and specify your wants.

Steve Somerndike (649 S Barrington #105, Los Angeles CA 90049) has for trade/sale *Apollo 13* promo.

FOR SALE/TRADE & WANTED

Don Flandro (9585 Brandycreek Dr #101, Sandy UT 84070 [new address]) has two sets of CDs for trade only. 1st set: *Red Sonja/Bloodline* (ltd ed. #629/1000, sealed). Wanted in trade: Goldsmith SPFM Tribute CD original, *Body Heat* SCSE CD1, *Flesh + Blood* Varèse Club, in mint condition only. 2nd set: *A Passage to India* (Jarre), *Steel Magnolias* (Deleue, small scuffs on CD, don't affect playing), *Masada*

(Goldsmith). Wanted in trade: *Boy Who Could Fly*, *Mutiny on the Bounty/Taras Bulba* (EMI), *Boys from Brazil*.

Wolfgang Maier (Carl-Maria-von-Weber-Str. 29, 93053 Regensburg, Germany; ph: 0941-703143) wants Nico Fidenco's LP from *La Ragazzina* (CAM Cml 068), with Gloria Guida nude photo on cover. Offered in exchange: 5 items (your choice from following): CDs: *Baby's Day Out*, *Blade Runner*, *Body Heat*, Goldsmith SPFM (orig.), *Living Daylights*, "A Eva Fischer, Pittero" (Morriconi private CD + book with paintings). LPs: *Comanche*, *Maddalena* (orig.), *L'Aventure c'est l'Aventure*, *Colori*, *René la Canne*, *Oh God Book II* (promo only), *Rhapsody of Steel*, *Sabata*, *Vertigo* (orig.), *La Vittima Designata*, *Winnetou II + Unter Geiern* (stereo), *Yojimbo* (stereo), *Kriminalmagazin*.

Volker Stiebert (1247 Lakefront Dr, Charleston SC 29412; E-mail: stiebev@msc.edu) would like to trade tape dubs of *Big Top Pee Wee*, *Witches of Eastwick*, *Living Daylights*, *Cleopatra*, *Roger Rabbit* for other hard-to-find out-of-print items (e.g. *Dragonslayer*, *Red Sonja*, long *Krull*, *Greystoke*, etc.). Trade only, please.

Jerry Valladares (201 Lafitte Street, Mandeville LA 70448) has for sale: *The Man on the Moon* (James Newton Howard, \$5), *Country* (Gross, \$5), *White Sands* (O'Hearn, \$5), *Avolon* (Newman, \$5), *Parenthood* (Newman, \$5). Add \$1.00 first CD & \$.50 each additional for shipping. Wanted: Used and promo CD soundtracks of any type of music. Please send lists.



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FILM SCORE MONTHLY BACKISSUES

Send to RFD 488, Vineyard Haven MA 02568; postage is free. U.S. funds only. Take all of 1993 (#30/31-#40) for \$20 (\$6 off!). Take all of 1994 (#41-52) for \$22 (also \$6 off!). Take all of 1995 (#53-64) for \$22 (yet again \$6 off!). Most 1993 issues are xeroxes (sorry). Earlier issues are also available; write for a free copy of *The Soundtrack Handbook* for a list. Really big orders get a free brand new car.

FSM Index! Covers issues #23 through #61; where to find reviews, interviews and articles. We've printed a lot of stuff. Compiled by Dennis Schmidt, 24 pages. \$3

#30/31, Feb./March '93, 64 pages. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein FMC LPs; '92 in review. \$5

#32, April 1993, 16 pages. Temp-tracking *Matinee*, SPFM '93 Con. Report, *Star Trek* editorial. \$2.50

#33, May 1993, 12 pages. Book reviews, articles on classical and film connection. \$2

#34, June 1993, 16 pages. Goldsmith dinner report; orchestrators & what they do, *Lost in Space*, recycled Herrmann; review spotlights on Christopher Young, *Pinochio*, Bruce Lee film scores. \$2.50

#35, July 1993, 16 pages. Tribute to David Kraft; John Beal Part 1; scores vs. songs, Herrmann Christmas operas; Composers Dictionary. \$2.50

#36/37, August/September, 1993, 40 pages. Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein, more. \$4

#38, October 1993, 16 pages. John Debney (*seaQuest DSV*), Richard Kraft and Nick Redman Part 2. \$2.50

#39, November 1993, 16 pages. Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* & *Bride of Frankenstein* spotlights. \$2.50

#40, December 1993, 16 pages. Kraft & Redman 4, Re-recording *The Magnificent Seven*. \$2.50

#41/42/43, January/February/March 1994, 48 pages. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review. \$4

#44, April 1994, 24 pages. Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews. \$3

#45, May 1994, 24 pages. Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews. \$3

#46/47, June/July 1994, 24 pages. Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Mancini; overview: Michael Nyman music for films, collectible CDs. \$3

#48, August 1994, 24 pages. Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtracks. \$3

#49, September 1994, 24 pages. Hans Zimmer, Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market. \$3

#50, October 1994, 24 pages. Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes. \$3

#51, November 1994, 24 pages. Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*New Nightmare*), Lukas's mom; the music of *Heimat*, *Star Trek* Part 1; promo CDs. \$3

#52, December 1994, 24 pages. Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakovich Anon. \$3

#53/54, Jan./February 1995, 24 pages. Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit and Armando Trovajoli in Valencia; Oscar and Music Part 1; rumored LPs, quad LPs. \$3

#55/56, March/April 1995, 24 pages. Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe LoDuca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Con Report Part 2. \$3

#57, May 1995, 24 pages. Jerry Goldsmith in concert (again!), Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman, 1994 Readers Poll, *Star Trek*. \$3

#58, June 1995, 24 pages. Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Part 1. \$3

#59/60, July/August 1995, 48 pages. Sex Sells Too (silly old sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Part 2, film music in the concert hall, tons of letters and reviews. \$4

#61, September 1995, 24 pages. Elliot Goldenthal (*Batman Forever*), Michael Kamen part 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans. \$3

#62, October 1995, 24 pages. Danny Elfman Part 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Top Ten Most Influential Scores, Goldsmith documentary reviewed. \$3

#63, November 1995, 24 pages. James Bond Special Issue! John Barry and Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Collecting 3, Davy Crockett collectibles. \$3

#64, December 1995, 24 pages. Danny Elfman Part 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Film Soundtracks, Michael Kamen Part 3, re-recording *House of Frankenstein*. \$3

#65/66/67, January/February/March 1996, 48 pages. Thomas Newman, Toru Takemitsu, Music for *Robotech*, *Star Trek*; Top Ten Influential Composers; Heitor Villa-Lobos, Philip Glass, songs in film, best of 1995, film music documentary reviews. \$4

#68, April 1996, 24 pages. *The Taking of Pelham One Two Three*: analysis and interview with David Shire; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo vs. bootleg collector tips. \$3

MAIL BAG

c/o Lukas Kendall
RFD 488
Vineyard Haven MA 02568

I received the predictable number of letters upset about Alan Menken winning another Oscar, and The Postman beating James Horner, and am not printing them for the sake of brevity and sanity. Correction: last month's letter from Paul Merriitt in Rochester was actually by Robert Merriitt. Sorry.

...The following may not sit too well with you or a lot of your readers. But... I can't fathom why the Jerry Goldsmith videotape is such an over-priced item. The people involved could have pitched this product to any one of the major labels or signed a contract with a distributor. That way they could have reaped more profits with a wider audience who like film music, Mr. Goldsmith and movies in general. Instead, it's aimed at a collector's market, which consists of mercenary dealers and drooling fan-boys—which leaves those who'd really like something like this to pony up the money for it. Granted, no one is putting a gun to anybody's head to buy this tape but for a large portion of your readership, \$100 is still a lot of money.

I realize there are fees on everything: publishing, music re-use, recording, lawyers, agents, the studios, etc. that all get passed down to the consumer. Who knows, \$100 may be the cheapest, all things considered, they can sell it at. But my major objection is, considering the success of *Moviola*, *Lean by Jarre*, the AMC specials and the *Great Performances* special on film music, this Jerry Goldsmith tape could have reached those audiences who don't necessarily know much of film music, as well as his legion of fans. Instead, few will be able to buy it, and of those who do, about half will watch and the other half will wait for the right sucker to come along...

Which reminds me, do we really need a film score price guide? Most record collectors don't focus on film score albums or CDs unless Elvis or some other dead celebrity is on the cover. It would be nice to have a discography on what's out there, but must a price tag be put on everything? There are those who just like to listen to music rather than buy it, sell it, hoard it or put it on a pedestal.

This collector's mentality killed baseball card collecting, it's burying comic book collecting and will take the fun out of collecting film scores. (I worked five years in a comic shop. I know.)

Tom Linehan
PO Box 2013
Cambridge MA 02238

I do not know if Karlin-Tilford Productions tried to market their Goldsmith documentary for broadcast, but would you believe \$100 is still not enough for them to cover costs? The price of licensing film clips is higher than collectors think—especially for as many as this video includes. In an ideal world, people would rush out to buy a Jerry Goldsmith documentary, but in the real world, only 2,000 fans will (if that), no matter how cheaply it's priced. Karlin-Tilford figured, as I understand it, that they'd have a better chance of recouping costs by selling 2,000 copies at \$100 each rather than 4,000 at \$50, for example. Again, if you know your market is only around 2,000 people, you've got to price

it to make your money back with only 2,000 sales, and you might as well make it numbered and limited and beautifully packaged to make it more attractive to that core audience.

I feel your pain re: the price guide, and I decided to publish the guide because I knew Bob Smith would do a good job with it, and come up with prices which would accurately reflect the market. If you're annoyed about The Witches of Eastwick being listed for a staggering \$200, don't blame us, blame the people who have been buying and selling it for that amount—and just try to find a copy for substantially less on the secondary market. Maybe Recordman will discuss this in a future column.

There is iron in your words about the self-destructing comic book and baseball card collector's markets. Most hobbies, when they get going, develop professional retailers (and even magazines!) which survive by encouraging the fans to be stupid and blow money on things that not only they don't need, but that deep down they don't want. My solution, as the "press" in this matter, is to keep the collecting focus on the things that people enjoy, with as little of the product-pushing and paranoia as possible. ("It's Malibu Stacy with a new hat!")

...I find your listings of ten favorite film scores by readers interesting. It might be equally interesting for them to list their ten worst scores. I'm not going to list ten but if I had to come up with the worst score in recent memory it would be *The Firm*. Either they ran out of money and couldn't afford a score or they ran out of time and asked some guy (presumably Dave Grusin) to just sit down at a piano and noodle away some jazz. The music track has nothing to do with the picture. It is as out of place as a turd in a bathtub. Too bad! It really ruined what could have been a fine film.

Jack Nelson
4733 West Mountainview Drive #8
San Diego CA 92116

I didn't mind Grusin's score to *The Firm*; it was well performed and at least it was different. I think a turd in a bathtub would be more out of place.

...I greatly enjoyed the short article on your fave cartoon music. I also remember the music on *Superfriends*, *Herculoids*, *Space Ghost* and the like. Great stuff! Nothing beats watching good-old outer space shoot-em-ups with "groovy" laser beam/freeze beam/tractor beam arm-bands located on every available superhero. ("Wonder-twin powers activate!" Zan: "Form of water!" Jaina: "Form of a bucket!" Give me a break!)

I have to agree with Jeff Bond though. *Jonny Quest* had one of the best main-title cartoon themes. It was incredibly exciting—a dramatic, threatening, driving piece of music with a slightly jazzy flavor. The *Jonny Quest* show itself was thrilling—full of danger, intrigue, suspense and action. Though I would have enjoyed the show without the title character (the little brat), who could forget the great villains and gadgets on the show? The spider-robot was so cool!

In terms of today's cartoons, I have seen *Batman & Robin* with its brooding orchestral scores and I do enjoy this type of music for this show. Shirley Walker's music fits perfectly with the way the show is being presented—"dark" themes to reflect the characters and situations in Gotham City. Of course, this music is clearly supporting the images and feel of the first two films as well.

On a different subject altogether, I just bought a gold CD copy of *The Fantasy Film World of Bernard Herrmann* with Herrmann conducting the National Philharmonic Orchestra. I am not sure if this is a new release but it is wonderful! I love blasting this one on my big stereo at home! Nothing like *7th Voyage of Sinbad* or *Day the Earth Stood Still* at full power! Wow! Cool!

Rich Krueger
412 North Governor's Ave
Dover DE 19904

...Whether or not John S. Walsh has made two oversights in his recent perspective, "The Ten Most Influential Film Composers," (FSM #65-67) is a moot point. Nevertheless, had that article been entitled "The Ten Most Outstanding Film Composers," I believe Nino Rota and Ennio Morricone would easily rank as the two greatest of them all!

Walter Thomas
633 Post St #451
San Francisco CA 94109

...That person who compiled his "Ten Most Influential Film Composers" (#65-67) deserves to be taken to the torture chamber on Jaffa's galley, to be chained and await the death of a thousand cuts! What a frightful, snobbish, self-centered individual—I love the way he cunningly derides the music of Max Steiner, and then proceeds to allot him the prized No. 1 spot, but grudgingly, especially in the light of the fact he only has a few Steiner recordings and rarely listens to them! How generous—are we supposed to genuflect before this commentator and kiss his feet? His treatment of Miklós Rózsa is something to behold: he informs that his No. 8 position was "originally given to M.R.," but he died, and now, according to our writer's reasoning, the spot is taken over by James Horner! I can't believe that this irresponsible and insulting (yet sophisticated) form of journalism is given such generous coverage in a film music magazine. How many times do I have to tell you all over there: Miklós Rózsa is, was, and always will be the No. 1 on any list! All those contributing to the pages of FSM who can't deal with this should seek out therapy, post haste.

The cover of FSM #65-67 is a fitting, worthwhile one—Thomas Newman—what a good looking dude! Looks more like he should be in *Metrose Place* than a music recording studio! Is he a contractable item? I should like to ask him if he knows what happened to the \$900 art tribute I created on his old man and sent to his bro Davey? Mysterioso superfluous!

I must ask the same question the Emperor asked Mozart in *Amadeus* after the premier performance of *Figaro*: "Just how old are you?" If you're a school kid (as you would have us all believe judging by your endless and boring [sic] p. 2 commentaries) how can you write all this material and inject it with such a cunning-device-system of quality more befitting a seasoned old bastard who's been around for close to half a century like myself? I suspect a conspiracy of Illuminati proportions—or are you like Nostradamus, not one person but many? I believe that a lot of the names of FSM contributors to be concocted—just a handful of initiates, privy to the teachings of your secret fraternity, who write under several different names. Come on—some of those writers' names are pretty fanciful you must admit?

I can't see any value in those endless lists of island take-aways that fill your

pages—who cares? Maybe if you get all the lists and compiled a 1 to 10 from them, that may serve the purpose—it would certainly save space!

I must congratulate the writer of the first Mail Bag offering in #65-67—he certainly put you in your place! I hope "Tom" Newman (who is one of your hanging buddies?) gets the FSM, and I hope you print what I've written here in it, and I hope he sees it!

P.S. to Tony Thomas, re: his Rózsa article in #59/60: Rózsa did not set the 23rd Psalm to music in *King of Kings*; Alfred Newman did the 23rd Psalm in *David and Bathsheba*.

John M. Stevens
Flat 11, 436 Macaulay Street
Albury NSW 2640
Australia

I print this letter not because I take any of it seriously but because it amuses me. 1) I can understand why John S. Walsh might have left Rózsa out of his Top Ten Influential article, but I too did not understand what it had to do with him recently dying. 2) I am not a "hanging buddy" of Thomas Newman, although that wouldn't be a bad thing; from all accounts Tom is not only a brilliant composer but a smart and kind individual. 3) I am in fact one person and of this writing about to graduate from Amherst College. I do not understand how much I should be insulted here. (Mr. Stevens is the guy who threatened to bash my head in with a baseball bat.) Occasionally I'll use a pseudonym in FSM, for myself or someone else, but never for a major feature, and it will be pretty obvious it's not a real name. 4) I am wrapping up the desert island lists. This is an excerpt from a longer letter from Mr. Stevens with "boring" repeatedly spelled wrong. Kids, just say no.

...Steve Russ won't be burned in effigy for his opinion that film music is the most unnatural aspect of filmmaking because, frankly, the notion is too silly. He calls the camera "the narrative tool"..."the pictorial equivalent of reading." "events don't happen with musical accompaniment," "Patton leading his army followed by a 100-piece orchestra"... Does this mean Patton led his army inside a rectangle? And were they totally flat at the time? (Not to mention when they're in black and white—I don't see too much b&w happening around me.)

Take the strings out of *Psycho*. Marlon Brando walking to work at the close of *On the Waterfront*. The *Magnificent Seven* riding in silence—ad infinitum. Please—even most silent films needed musical accompaniment. It's what reaches out to us from that flat rectangle, connecting us emotionally. It's also what's mostly missing from today's buried-under-the-effects mix. And mindless, inane writing. Hey, Guess what? Elfman's right! Most of today's scores suck. Few have the objectivity to admit it—like we're talking religion here.

A tiny proportion of films work without scores. Tiny. The vast majority need it. And when it works—when the producers understand its importance—there's no better tool in cinema.

Hey, Lukas! What gives? I voted *Usual Suspects* #1 for '95. Was it rigged?

Larry Blamire
21 Harding Ave
Belmont MA 02178

Annual #1 picks have been: First Knight, Forrest Gump, Jurassic Park/Schindler's List, Far and Away. And people say the Oscars are a popularity contest?

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John Williams The Gramophone Film Music Good CD Guide 1996

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Desert Island Movies

I'm sorry if this feature seems to go on forever. The deadline has past for entries—no more lists, please!—but I still have a stack of lists (needing one of the jumbo paper-clips) which I'll try to finish off next issue. It wouldn't be fair to cut them off now. Note: I accidentally omitted *Dances with Wolves* from Howard Liveness's list in FSM #64.

Mark Grant, Nuneaton, Warwickshire, England, b. 1978:

Star Wars Trilogy (1977-83), Williams. Raiders of the Lost Ark (1981), Williams. Jurassic Park (1993), John Williams. Schindler's List (1993), John Williams. Sense & Sensibility (1995), P. Doyle. Henry V (1989), Patrick Doyle. A Little Princess (1995), Patrick Doyle. Braveheart (1995), James Horner. Forrest Gump (1994), Alan Silvestri. Dances with Wolves (1990), John Barry.

Honorable mentions: *Shadowlands*, *First Knight*, *Crimson Tide*, *Apollo 13*, *Legends of the Fall*, *Much Ado About Nothing*, *Home Alone*, *E.T.*

Glenn Whelan, Coral Springs, FL, age 27:

King Kong (1933), Max Steiner. Gone with the Wind (1939), M. Steiner. Jaws (1975), John Williams. Superman (1978), John Williams. Incheon (1982), Jerry Goldsmith. Silverado (1985), Bruce Broughton. Midnight Run (1988), Danny Elfman. The Untouchables (1987), E. Morricone. Who Framed Roger Rabbit? (1988), Alan Silvestri. Ben-Hur (1959), Miklós Rózsa.

Steve Kiefer, Oak Park, IL, age 31:

The Natural (1984), Randy Newman. Robin Hood: Prince of Thieves (1991), Michael Kamen. Glory (1989), James Horner. Basic Instinct (1992), Jerry Goldsmith. Predator (1987), Alan Silvestri. Batman/Batman Returns (1989-92), Danny Elfman. Dead Again (1991), Patrick Doyle. 48Hrs. (1983), James Horner. Back to the Future (1985), A. Silvestri. Tombstone (1994), Bruce Broughton.

Ta-da! This list is in part a response to the *Psycho*, *King Kong*, *Planet of the Apes* and anything-with-Harrison-Ford-in-it lists put forth by old fogies (and some not-so-old fogies) who think that neither films nor film scores can be good unless they are ancient, and hopefully I can screw up your demographics a little while I'm at it. P.S. FSM is great, on a scale of 1 to 5 it's a 4½ (no 5's please).

Bernd Klotzke, Bredstedt, Germany, age 32:

Blade Runner (1982), Vangelis. Star Trek II (1982), James Horner. Masada (1981), Jerry Goldsmith. Greystoke (1984), John Scott. American Tail 2: Fievel Goes West (1991), James Horner. Edward Scissorhands (1990), D. Elfman. Papillon (1973), Jerry Goldsmith. El Cid (1961), Miklós Rózsa. The Omen (1976), Jerry Goldsmith. Day of the Dolphin (1973), G. Delerue.

Gustavo Gelmini, Buenos Aires, Argentina, age 33:

Star Wars Trilogy (1977-83), Williams. Batman (1989), Danny Elfman. Goldfinger (1964), John Barry. Ben-Hur (1959), Miklós Rózsa. Raiders of the Lost Ark (1981), Williams.

Poltergeist (1982), Jerry Goldsmith. Vertigo (1958), Bernard Herrmann. Blade Runner (1982), Vangelis. Halloween (1978), John Carpenter. Conan the Barbarian (1982), Poledouris.

Dan Sombra, Brooklyn, NY, age 38:

The Buccaneer (1958), Elmer Bernstein. The Blue Lagoon (1980), B. Poledouris. Scars of Dracula (1970), James Bernard. A Patch of Blue (1965), J. Goldsmith. The Dark Crystal (1982), Trevor Jones. Somewhere in Time (1980), John Barry. Mysterious Island (1961), B. Herrmann. Last House on the Left (1972), David Hess.

Diane (1956), Miklós Rózsa. Mark of the Devil (1968), Michael Holm.

Also every movie Georges Delerue has scored.

Randy Ball, Orlando, FL, age 40:

Psycho (1960), Bernard Herrmann. North by Northwest (1959), Herrmann. King Kong (1933), Max Steiner. Mysterious Island (1961), B. Herrmann. Cleopatra (1963), Alex North. The Sand Pebbles (1966), J. Goldsmith. Night of the Hunter (1955), W. Scharf. Time Machine (1960), Russell Garcia. The Nightcomers (1972), Jerry Fielding. Vertigo (1958), Bernard Herrmann.

List is "Herrmann heavy" since he is the only composer whose output is so consistently brilliant.

Rich Ducar, Trenton, NJ, age 40:

The Day the Earth Stood Still (1951), Bernard Herrmann. Vertigo (1958), Bernard Herrmann. North by Northwest (1959), Herrmann. Psycho (1960), Bernard Herrmann. Spartacus (1960), Alex North. Lawrence of Arabia (1962), M. Jarre. Jason and the Argonauts (1963), Bernard Herrmann. The Good, the Bad and the Ugly (1966), Ennio Morricone. On Her Majesty's Secret Service (1969), John Barry. The Wild Bunch (1969), Jerry Fielding.

Greg Marshall, St. Louis, MO, b. 1954:

Night of the Mayas, Silvestre Revueltas. The Best Years of Our Lives (1946), Hugo Friedhofer. Ghost and Mrs. Muir (1947), Herrmann. Viva Zapata! (1952), Alex North. Spirit of St. Louis (1957), F. Waxman. La Dolce Vita (1960), Nino Rota. To Kill a Mockingbird (1962), Elmer Bernstein. The Last Valley (1970), John Barry. Time After Time (1979), Miklós Rózsa. Under Fire (1983), Jerry Goldsmith.

If my list could go on... *The Lion in Winter*, *The Knack*, *The Living Day-lights*, *The Reivers*, *A Streetcar Named Desire*, *The Great Train Robbery*, *The Private Life of Sherlock Holmes*, *Sirens*, *The Raging Moon*, *The White Dawn*.

Forrest Kozlowski, Milwaukee, WI, age 43:

The Adventures of Robin Hood (1938), Erich Wolfgang Korngold. Magnificent Seven (1960), E. Bernstein. Mysterious Island (1961), B. Herrmann. Agony and the Ecstasy (1965), A. North. Zulu (1964), John Barry. Wind and the Lion (1975), J. Goldsmith. Jaws (1975), John Williams. The Professionals (1966), Maurice Jarre. The Last of the Mohicans (1992), Trevor Jones, Randy Edelman. The Wild Bunch (1969), Jerry Fielding.

John Black, Seattle, WA, age 43:

Helen of Troy (1955), Max Steiner. Blue Denim (1959), Bernard Herrmann. The Alamo (1960), Dimitri Tiomkin. El Cid (1961), Miklós Rózsa. To Kill a Mockingbird (1962), Elmer B. Herrmann. Mysterious Island (1961), B. Herrmann. Hatari! (1962), Henry Mancini. Marnie (1964), Bernard Herrmann. Obsession (1976), Bernard Herrmann. Body Heat (1981), John Barry.

Plus: *Giant of Marathon*, *The Minotaur*, *Genghis Khan*, *King Richard and the Crusades*, *Taras Bulba*, *One from the Heart*, *Anything*.

Skip Huston, Decatur, IL, age 45:

Godfather Trilogy (1972, 1974, 1990), Nino Rota, Carmine Coppola. El Cid (1961), Miklós Rózsa. Ben-Hur (1959), Miklós Rózsa. Spartacus (1960), Alex North. Somewhere in Time (1980), John Barry. Days of Heaven (1978), E. Morricone. Once Upon a Time in America (1984), Ennio Morricone. Army of Darkness (1993), Joseph Lo Duca, Danny Elfman. Lifeorce (1985), Henry Mancini. The Yakuza (1975), Dave Grusin.

Also: *The Ten Commandments*.

Tadaaki Tsuda, Hiroshima, Japan, b. 1947:

The Reivers (1969), John Williams. The Wild Bunch (1969), Jerry Fielding. Legends of the Fall (1994), J. Horner. The Quiet Man (1952), Victor Young. Silverado (1985), Bruce Broughton. How Green Was My Valley (1941), Alfred Newman. Rudy (1993), Jerry Goldsmith. Alexander Nevsky (1938), S. Prokofiev. Lonesome Dove (1989), B. Poledouris. Toy Soldiers (1991), Robert Folk.

It was cruel of you to avoid "bad" movies. I had to drop *Krull* and *Lifeorce*.

K. Selvaraja, Kuala Lumpur, Malaysia, age 50:

Ben-Hur (1959), Miklós Rózsa. The Thief of Bagdad (1940), M. Rózsa. The Jungle Book (1942), Miklós Rózsa. Spellbound (1945), Miklós Rózsa. Quo Vadis? (1952), Miklós Rózsa. Julius Caesar (1953), Miklós Rózsa. Knights of the Round Table (1953), Miklós Rózsa. King of Kings (1961), Miklós Rózsa. El Cid (1961), Miklós Rózsa. Sodom and Gomorrah (1962), Rózsa.

[I see a pattern. -LK]

Mel Matsil, N. Woodmere, NY, age 53:

El Cid (1961), Miklós Rózsa. That's Entertainment Trilogy (1974, 1976, 1994), various. Godfather Trilogy (1972, 1974, 1990), Nino Rota, Carmine Coppola. Ten Commandments (1956), Bernstein. Ben-Hur (1959), Miklós Rózsa. Cleopatra (1963), Alex North. The Robe (1953), Alfred Newman. Star Wars Trilogy (1977-83), Williams. Psycho (1960), Bernard Herrmann. Vertigo (1958), Bernard Herrmann.

Klas Winter, Meschede, Germany, age 55:

Viva Zapata! (1952), Alex North. White Witch Doctor (1953), Herrmann. The Fiercest Heart (1961), Irving Gertz. Giu' la testa (1970), Ennio Morricone. Wind and the Lion (1975), J. Goldsmith. Outlaw Josey Wales (1976), J. Fielding. Ennemis Intime (1987), Philippe Sarde. American Tail 2 (1991), James Horner. The Vagrant (1992), Christopher Young.

Nick of Time (1995), Arthur Rubinstein.

There are some German composers of great interest: Jürgen Knieper, Hans-Martin Majewski, Peer Raben and Rolf Wilhelm. My first meeting with film music was in 1954 with *Prince Valiant* by Franz Waxman, in glorious stereo-phonics sound. If there would be just one CD of film music on the lonely island, it would be (for me) Bernard Herrmann's *Concert Suites* on Masters Film Music.

Herbert Zwonechek, Sun City, CA, age 63:

Fellini Satyricon (1969), Nino Rota. Star Wars Trilogy (1977-83), Williams. Jaws (1975), John Williams. Secret of Nymph (1982), Jerry Goldsmith. An American Tail (1986), J. Horner. Nightbreed (1990), Danny Elfman. Beauty & the Beast (1991), A. Menken. Bram Stoker's Dracula (1992), W. Kilar. Army of Darkness (1993), Joseph Lo Duca, Danny Elfman. The Jungle Book (1994), B. Poledouris.

David Hocquet, St.-Medard-en-Jalles, France:

Brainstorm (1983), James Horner. Alien (1979), Jerry Goldsmith. The Final Conflict (1981), Goldsmith. Planet of the Apes (1968), Goldsmith. Alien³ (1992), Elliot Goldenthal. Flesh + Blood (1985), Basil Poledouris. The Fugitive (1993), J.N. Howard. Born on 4th of July (1989), Williams. Schindler's List (1993), John Williams. In Country (1989), James Horner.

Honorable mentions: *Willow*, *The Lord of the Rings*, *Outland*, *Highlander*, *Conan the Barbarian*, *Glory*, *Empire of the Sun*, *Hamlet* (Morricone), *Una Pura Formalita*, *Close Encounters of the Third Kind*, *The Night of the Hunter*, *2010* and the music of Chris Young, Bernard Herrmann and Alex North.

David and Carola Solomonoff, Jersey City, NJ:

Dirty Harry (1971), Lalo Schifrin. The Private Life of Sherlock Holmes (1970), Miklós Rózsa. Vertigo (1958), Bernard Herrmann. Chinatown (1974), Jerry Goldsmith. Ed Wood (1994), Howard Shore. They Died with Their Boots On (1941), Max Steiner. Horror of Dracula (1958), J. Bernard. Journey to the Center of the Earth (1959), Bernard Herrmann. Laura (1944), David Raksin. Bride of Frankenstein (1935), Waxman.

Bonus: *Red Dawn* (Basil Poledouris).

Jack Mehlman, Glenview, IL:

Song of Bernadette (1943), A. Newman. Vertigo (1958), Bernard Herrmann. To Kill a Mockingbird (1962), Elmer B. The Blue Max (1966), Jerry Goldsmith. Adventures of Robin Hood (1938), Erich Wolfgang Korngold. Star Wars (1977), John Williams. Spartacus (1960), Alex North. Ben-Hur (1959), Miklós Rózsa. Chinatown (1974), Jerry Goldsmith. The Day the Earth Stood Still (1951), Bernard Herrmann.

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Bernard Herrmann and Miklós Rózsa:

Nationally Broadcast Radio Shows Pay Tribute to Two Masters

by MICHAEL BEACOM

Today film music on radio is not an isolated phenomenon; shows have popped up in all sorts of markets. Two of the largest such undertakings to date, however, were not regular series but one-shots of enormous scope yet single-composer focus, produced out of KIOS FM, Omaha, Nebraska. These were *Bernard Herrmann: A Celebration of His Life and Music* and *Ben-Hur: The Epic Film Scores of Miklós Rózsa*, and each has received unprecedented national airplay courtesy of National Public Radio.

The shows were the brainchild of producer Bruce Crawford. Crawford had been a Herrmann fan from the time he saw *Mysterious Island* at age five, and had contacted Herrmann during the 1970s, when the composer was conducting new recordings of his work on London Phase Four. Through writing to Phase Four, Crawford was able to get in touch with Herrmann's stateside family, and then the composer himself. This was in 1974, one year before the musician's death.

The two corresponded over the next year, and it was a terrible shock to Crawford when Herrmann died at age 64 on December 24, 1975, just after recording the *Taxi Driver* score. Crawford waited for some kind of retrospective to come out, any sort of tribute, but none was forthcoming. It wasn't until ten years after the musician's death that Crawford decided to take matters into his own hands, and produce a special for radio about the life and music of the great composer. It would be another three years before the actual work could be undertaken.

After shopping the idea of a musical tribute around to several local stations, Crawford found Bob Coate, Program Director for KIOS public radio in Omaha, and another fan of Herrmann. With Coate's cooperation and the support of the station, Bruce began the process of lining up persons to be interviewed for the program. First to come forward was someone else Crawford had gotten to know, filmmaker Ray Harryhausen, whose motion pictures have benefited from Herrmann's orchestral genius.

Another contact Bruce had was special effects artist Craig Reardon (part of the Oscar-winning team for *Polltergeist* and *E.T.*). Reardon knew premiere violinist Louis Kaufman and his wife; Kaufman had often worked with Herrmann in the past. Bruce eventually networked together a list of interviewees that included Leonard Maltin, film editor Paul Hirsch, film historian Paul Mandell, composer David Raksin, producer Norman Corwin, Herrmann's first wife Lucille Fletcher and third wife Norma Shepard.

The interview process began in May of 1988 and went all the way through November of that year. The broadcast date had been set for December 23rd. Crawford asked Bob Coate of KIOS what could be done in terms of program length. He relates, "I wanted to do as much as possible. I asked Bob what was pushing the envelope and he said 'two and one half hours' and I said we're going to do two and one half hours." If he had been working in video, then anything broadcast would be heavily cut, time-wise. Entire film clips could not be played front to back to give the full feel of the piece being shown, and the expense of showing large portions of many films would be prohibitive. With the public radio format, there were no such restraints.



The show begins with a trio of Herrmann's music that demonstrates both its intensity and diversity: the "shower" music from *Psycho* is followed by the jaunty melody of the square dance from *The Devil and Daniel Webster*, finishing with the saxophone theme from *Taxi Driver*.

After the introductions, the special gives examples of Herrmann's work for CBS radio, including excerpts from "The Hitchhiker," narrated by Orson Welles. Following this is an overview of his orchestral works featuring "The Symphony" (which Herrmann's first wife, Lucille, verified was originally called "The Spring Symphony").

After that, the film scores begin. One of the most representative is the ethereal *The Ghost and Mrs. Muir*. As Crawford states, it "stands as a towering example of a composer's ability to enhance and intensify a film's projection of feelings of passion, compassion, love and tenderness."

The tribute to Herrmann moves on to his well-known suspense works, such as the stunning *North by Northwest* and of course *Psycho*, followed in rapid succession by Herrmann's monumental contributions to science fiction and fantasy, including his four Harryhausen pictures, represented by "The Duel with the Skeleton" from *The 7th Voyage of Sinbad* and the opening of *Mysterious Island*. Harryhausen said, "His style of music was so appropriate to our type of picture. He did four scores for us and I think all of them are wonderful." *The Day the Earth Stood Still*, meanwhile, introduced a whole generation to the eerie theremin. Herrmann's third wife Norma recalled how, when Herrmann questioned why François Truffaut wanted him and not some younger composer for 1965's *Fahrenheit 451*, Truffaut answered, "They will give me the music of the 20th century, but you can give me the music of the 21st century."

Closing out the retrospective were tales and samples of Herrmann's last two scores: the rich choral melodies of *Obsession*, and the disarming jazz theme to *Taxi Driver*, with stories from film editor Paul Hirsch of Herrmann's intensity and idiosyncrasies at the time. The special concluded with a sampling of remarks about Herrmann from the guests interviewed, followed by personal observations by Coate and Crawford, who shared duties as announcers during the show.

Completed on time, *Bernard Herrmann: A Celebration of His Life and Music* aired on KIOS in Omaha on December 23, 1988 to tremendous response. It was later made available to KIOS's NPR associate, the prestigious WGBH in Boston. David Raksin would write to say, "I can tell you that in my opinion your program was just about the best of its kind on my old friend Benny Herr-

mann." Producer Tony Thomas remarked, "It's the most comprehensive account of a composer I have ever heard presented in such form." Ray Bradbury wrote, "I found it very moving and touching." Perhaps the most poignant was the letter from Bernard's sister-in-law Ruth Herrmann who wrote "I am so grateful to you... for keeping alive the music and genius of this man whose heart and mind cried out for expression." The extra length, lack of commercials and presentation of entire cuts of music had paid off.

Crawford launched an intense campaign to secure funding for the special to be uplinked to the NPR satellite network for national and possibly global distribution. Mutual of Omaha and the Ambassador Foundation agreed to sponsor the uplink in 1991. The tribute eventually aired in every market in the United States, including Los Angeles, which prompted a call to Bruce from producer Bob Gale; he had heard part of the special and wanted the full program for himself and his friends Bob Zemeckis and Steven Spielberg. As of this writing, the special has even been played over the BBC radio network. Stations which broadcast it originally have rebroadcast it since. A copy permanently resides in the Margaret Herrick library of the Academy of Motion Pictures for those researching Herrmann.

Over the next few years Crawford began a series of film screenings, which started in 1992 with a Ray Harryhausen tribute. This even led to a new friendship for Crawford with Lucy Anderson, Herrmann's second wife, who had been little aware of the fan appreciation of Herrmann's work. It wasn't long before Crawford arranged a film presentation of *Ben-Hur* in Omaha, as a fundraiser and tribute to William Wyler.

Ben-Hur is a perfect marriage of score to film so that the two are inextricable; it is difficult to imagine, for example, the parade of chariots around the arena or Ben-Hur rowing the slave galley without thinking of Rózsa's music. Remembering how many people contacted KIOS in support of the Herrmann documentary, Crawford began considering the score to *Ben-Hur*, and Miklós Rózsa.

While Rózsa's music covers a wide range, from the moody film noir of *Double Indemnity* to the sparkling fantasy of *Time After Time*, the one area in which he gave the most remarkable contribution was his epic scores; it was to these that the special would be dedicated, and to *Ben-Hur* in particular.

Crawford got in touch with Rózsa himself to explain what he wanted to do, and get the composer's blessing. His contacts from the first documentary were helpful: Leonard Maltin again



Opposite Page: Promotional artwork for the Herrmann and Rózsa radio programs. **Above Left:** Bruce Crawford and friends at one of his Hitchcock/Herrmann screenings: L-R: Midwest airline representative, Lucy Herrmann (the composer's second wife), Crawford's wife Tami, Crawford, Janet Leigh, her daughter Kelly Curtis, and artist Mike Hansen. **Right:** Crawford and KIOS co-producer/co-host Bob Coate.

agreed to contribute an interview, as did David Raksin, Fred Steiner, and Louis and Annette Kaufman. New voices included pianist Leonard Pennario, writer Christopher Palmer and Charlton Heston. It would be the last time either Louis Kaufman or Christopher Palmer would give an interview, and at the end the documentary is dedicated to not only Rózsa, but to the memory of violinist Kaufman who died shortly after the program's completion.

Although Rózsa was partially paralyzed at this time by a stroke and unable to articulate fully, an unaired interview that he had given earlier was lent by Steve Markham for use.

From the beginning, it was decided to make this second effort different from the tribute to Herrmann. In the first special, Herrmann's voice is never heard. His presence is only through his music. In this second effort, actual interviews with Rózsa, some never before broadcast, were used. Instead of an attempt to understand the man through his music, as with Herrmann, this had the effect of making the program an attempt to understand Rózsa's profoundly moving music itself with help from the composer.

The beginning of the program is taken from the film *Ben-Hur* (with studio permission). Actor Frank Thring's dramatic decree ("The race begins. Hail Caesar!") is followed immediately by the biting brass of Rózsa's Roman parade music to herald the commencement of *Ben-Hur: The Epic Film Scores of Miklós Rózsa*.

From the outset, co-announcer Bob Coate describes Rózsa as "The musical interpreter of the ancient world." There is a quick biographical sketch of Rózsa mentioning his concert works and then it quickly moves to film scores for, notably, *The Thief of Bagdad* in 1940. His recording of *The Jungle Book* in 1942 was the first film soundtrack to be made commercially available.

The homage quickly moves to 1950, the year Rózsa scored *Quo Vadis?*, the first of the ancient-world epics. Composer David Raksin related a humorous anecdote regarding Rózsa: "I was walking along one of the streets of MGM and I see Micky walking toward me and he's got his head down and he's concentrating, and I say 'Micky, what is it?' 'I have just come from the dubbing of the picture,' he said, 'and when I walked into the dubbing room... it was dark and they were showing the picture and I heard a voice from down in front... saying 'louder with the sound effects, I can still hear the music.' And that was Sam Zimbalist (the producer)."

To make the punch line more poignant, the regal theme to *Quo Vadis?* is played immediately in all

its military splendor. One wonders what Mr. Zimbalist could have been thinking.

Rózsa himself is quoted as saying, "I tried something with *Quo Vadis?* which up to then nobody tried in America. My conviction was that in a motion picture where... people go to extreme lengths to make the picture absolutely authentic... the music will always sound like Rachmaninov, no matter whether it's during Henry VIII or Julius Caesar... I thought that I'd like to try something that sounds like the music of the 1st century." This method of attempting musical authenticity would govern the choices that Rózsa made for the rest of his career.

Next covered is the score for *Julius Caesar*, and then the special jumps ahead chronologically to *El Cid* and *King of Kings* before moving on to its primary target. The *Ben-Hur* segment begins with "Star of Bethlehem," "Nativity" and "Main Title" played in its entirety, just as in the film. Wherever possible, entire sequences were used, a change from the usual station breaks and words from the sponsor in an average broadcast.

Tony Thomas was quoted as saying "The range of expressiveness in the music is quite remarkable, because it goes from the Roman pomp and splendor to the deepest Christian belief and expression of God."

Louis Kaufman added that "everything he [Rózsa] touches is so personal and full of wonderful ingenuity and sentiment. But he knows how to manipulate these things as only a master can."

Rózsa described writing the march music while in Rome itself. "I thought 'how would it be that I go up to the spots where it happened'... it was the winter of 1958... and I went down to the forum. It was completely abandoned... and I was imagining looking down at the Via Sacra where the parades used to be and I started to march... one theme came to mind and I wrote it down, and I suddenly saw two young women are looking at me and one of them said to the other... 'crazy.'"

The most insightful look into the relationship of a composer to a filmmaker came from Charlton Heston. "Speaking as a filmmaker and director as well as actor... in just about everything else you do in film you feel some competence in... but there's really no way you can do that with the score unless you are yourself a musician. You really don't have a clue what its going to sound like. Whereas every other aspect of filmmaking, the designing of unusual makeup, the wardrobe, the sets... you know about that. But not with music. You're taking a blind leap of faith."

Crawford managed to bring this new production in on schedule, and got a taped copy to Rózsa

himself before the composer passed away last July. Tony Thomas wrote, "I was with him when we played the tape. He wants me to tell you how grateful he is and that he is pleased."

Building on his experience with the last radio show, Bruce had secured sponsors for distributing the program prior to the commencement of final production, so it was uplinked quite soon after the initial broadcast in the Omaha area. Each National Public Radio station around the country downlinks programs from the satellite network, and makes a decision on if or when to air it. Between the time of the initial local broadcast and uplink and its airing in Los Angeles, Miklós Rózsa died from complications caused by the several strokes he had suffered. It is fitting that KUSC in Los Angeles aired the program twice, only a day after a memorial service for the composer was held there.

As before, many who contributed to the project sent letters of praise after the program aired. Juliette Rózsa, Miklós's daughter, said, "Listening to your program I felt myself drifting off to another world... I'm very pleased with this wonderful documentary on my father's great film scores."

Annette Kaufman, Louis's widow, said, "I was deeply touched by your gracious dedication of this engrossing program of Rózsa's great film scores and remarkable *Ben-Hur*, to the memory of my dear Louis who played in that score and treasured the experience." Many others wrote as well, and the program has still to air or be re-aired over many markets in the U.S.

When one has had a particularly good meal in a restaurant, appreciation can be expressed by the tip which is left or by having the waiter convey compliments to the chef. At a play, the actors and musicians are right before the audience, and can hear the lingering applause. By contrast, with the film experience, when the movie has worked and one feels especially moved, those responsible do not hear the applause. Bruce Crawford, on the other hand, found a way to say "thank you" that most of us can only dream of.

It also has to do with giving a little back to the memories of those who have given generously of themselves through their art. Both Herrmann and Rózsa put much of their own hearts into their music; such depth of feeling cannot be counterfeited. After listening to *Bernard Herrmann: A Celebration of his Life and Music* and *Ben-Hur: The Epic Film Scores of Miklós Rózsa*, those who always knew find themselves warm with nostalgia, and those who never knew before find themselves alive with the discovery. And all of them will miss both composers greatly.

FORTY-YEAR MYSTERY SOLVED: THE MUSIC BEHIND PLAN 9 FROM OUTER SPACE

by Paul Mandell

"Now, for the first time, we are bringing you the full story of what happened on that fateful day..."
-Criswell

Ed Wood, Jr.'s 1956 reverse-classic *Plan 9 from Outer Space* may not be the Worst Film of All Time (*The Creeping Terror*, *The Atomic Brain*, and *The Beast of Yucca Flats* make it look like a noir masterwork by comparison), but in its total conviction, strained seriousness, wacky syntax, absurd non sequiturs and deliriously inept direction through Wood's bullhorn, it was certainly the most entertaining slice of '50s kitsch. (Hey, the guy was making a statement.) Those who caught its initial airdate on Chiller Theater in 1961 found it a hallucinatory experience; today, it's a "really cool" retro-hip phenomenon. What made the film work at all was the underscore, a compilation of pastorals, stingers, and horror themes pre-written by England's top composers of library music.

For decades, *Plan 9's* music credits have been shrouded in mystery. Misinformation was legion. A cue sheet was never filed with ASCAP or BMI, which made the identification process a real bear. A bootleg LP issued in 1980 by a nameless outfit (a vinyl transcription of the entire movie) had bogus back-cover liner notes by "Ed Wood, December 1978," with Wood congratulating music supervisor Gordon Zahler for "his wonderful *Plan 9* score." Zahler didn't write a note. In 1989, Performance Records came out with a *Plan 9 from Outer Space* CD calling itself "the original motion picture soundtrack" which, like the LP, was a transfer of the edited optical track. Great for parties, but it didn't showcase the music. (As Wood might have put it: "Soundtrack. That would indicate sound.") In his 1992 Ed Wood biography *Nightmare of Ecstasy*, author Rudolph Grey insisted that *Plan 9's* main title theme was actually Russian composer Alexander Mosolov's "Iron Foundry," which prompted a New Jersey post-grad student to write her thesis examining the relationship of Mosolov's music to Wood's imagery. Regrettably, that too was fiction.

Truth be known, the "score" of *Plan 9 from Outer Space* consisted of cues taken from Britain's Impress Mood Music Library published by Inter-Art under various copyrights spanning 1955-1961. The library was formed by entrepreneur Gordon Barnes with the backing of a rich postcard manufacturer. The name Impress was invented by music editor Richard Taylor, later a director—the "Imp" stood for Inter-Art Music Publishers. To supplement *Plan 9's* score, a handful of suspense cues were rented from the Video Moods Library owned and operated by Mort Ascher and his son Everett in New York.

The subject of library music as underscore for motion pictures and television has hardly been broached; from 1950-65, filmed and live TV shows relied on it almost exclusively, and dozens of low-budget movies used ersatz scores derived from these music services.



The big boom happened in 1952, when television went through the roof. Shows made on lean budgets needed fresh background music, from *The Adventures of Superman* to *Mr. Ed* and beyond. Music brokers like David Chudnow assembled monumental libraries like Mutel by recruiting B-movie composers, having them write action, suspense and comedy themes under phony names, and recording them on the cheap in Mexico and France. Practically overnight, English companies like Chappell, KPM, Paxton, and Francis Day & Hunter put leading composers under contract—libraries burst on the scene with modern, often brilliant quality. Scores could be tailor-made by music editors; if they didn't like the cloth or the cut of the material, the library supplied a dozen alternatives. Yet throughout the '50s, library music was a pariah in the eyes of the American Federation of Musicians under dictator James Petrillo, and also by the Musician's Union in England, a situation which impelled producers in both countries to flee to Belgium, Germany and Italy to have this music performed and recorded. But that's another story requiring a separate text.

When Ed Wood wrapped production of *Plan 9* at Quality Studios in 1956, he hired Gordon Zahler to access the music tracks. Zahler, a paraplegic, was a bottom-rung music packager who operated under the banner of General Music Corporation. His father, Lee Zahler, was a music director and legitimate composer of countless Mascot and Republic serials in the '30s and '40s. After Lee's death in 1947, Gordon grabbed his father's cues with other music taken from acetates of old movies and turned it into a rental library, which was illegal but filled a need. An example was the *Wild Bill Hickock* show in 1953; the main title and interior cues were lifted from these acetates. Like Ed Wood, Zahler was never known to have played with a full deck. Often he'd pick cues from foreign libraries and assign his own cue numbers and titles to them for ASCAP and BMI royalties, which was also illegal. Various sources have told me that he and other packagers like Raoul Kraushaar and David Gordon often did not operate above board, and the lack of any *Plan 9* cue sheet therefore comes as no surprise. Zahler's physical condition tended to dissuade anyone from hauling him into court.

For *Plan 9*, Zahler chose the Impress and Video Moods libraries, which he accessed from Emil Ascher Inc., the exclusive U.S. distributor. Both libraries were new, which made them attractive. Impress was by far the better of the two: not only were the composers first-rate, it had the luxury of being performed by a large orchestra in Stuttgart, Germany. Ironically, these sterling sessions were driven by the union ban on library performance in England.

In a sense, this was "absolute music" written like classical composition. There was no scene-spotting, no visuals to rely on. The library would request x-amount of mood pieces and the composers would write them generically, left to their own devices and imagination. The finished cues ran anywhere from ten seconds to four minutes and were catalogued by genre: dramatic, suspense, light and heavy activity, neutral, romance, regal, pastoral. Also written were volumes of links and bridges. Some libraries like Capitol Q cataloged the musical keys which made it easy for editors to tie an E-flat action cue to a compatible bridge.

Proprietary transcription discs were made, usually on heavy shellac at 78 rpm, and supplied to producers for audition. Though Ampex tape evolved in the late '40s, some libraries, especially the British ones, often recorded their masters on shellac or vinyl. Ornate catalogs were their pride and joy, and unlike the "library music" that festered in earlier decades—poorly composed and lifted from optical tracks and acetates—this stuff *had* to be good in order to sell. A mechanical license allowed guys like Wood to track it in for a pittance. Usage fees were cheap—libraries charged per needle drop or by package rate. *Plan 9's* music tab probably didn't exceed \$350, and whether or not Wood actually coughed up this dough is anyone's guess.

From the discs, Zahler transferred his picks onto magnetic tape and assembled a music & effects track. Credit should be given to him for keenly deciding which cues would best enhance Wood's tacky continuity. Zahler reduced most of the cues to partials; composite cues were made to fit the action. Most of the tracking consisted of straight in's and out's. For one scene of Lugosi's double

and Vampira stalking Tor Johnson, Zahler created a sloppy overlap of two partial cues ("River Patrol" and "Dark Traffic") which seized the moment but destroyed the dynamics of the music. The consequence of pictures like *Plan 9* was the cheapening effect they had on the library underscore, cloaking their orchestral values which were often spectacular. Only when the music stands alone with full fidelity can those dynamics be appreciated. The new Retrosonic CD of *Plan 9*'s remastered tracks remedies this dilemma. The CD follows Zahler's continuity in dovetailing those two particular cues, but betters the moment with a straight edit instead of an awkward mid-cue mix.

Trevor Duncan's name probably doesn't chime with familiarity in America, but he was by far the best of the Impress composer group, a no-nonsense self-taught musician with equal flair for pastiche, horror moods, romantic scenes, and—like Holst—powerful visionary suites. David Lean approached him to do *Lawrence of Arabia*, but he turned it down. Born Leonard Trebilco, he worked as a sound engineer for the BBC from 1947-1954, where he demanded and received full say over microphone placement and balance during orchestral sessions. His contempt for the BBC producers resulted in a move to Boosey & Hawkes in 1952, a venerable publishing house which gave him *carte blanche* on library music writing. Embarrassingly, schlock producer Cy Roth tracked some of his most regal cues into the 1952 atrocity *Fire Maidens from Outer Space* (unlike *Plan 9*, *Fire Maidens* was just plain boring, a cardinal sin for any movie). Gordon Barnes lured him to Inter-Art in 1955 to get the Impress library started. Trebilco's name change was ostensibly inspired by Inter-Art's street address—16 Duncan Lane.

Duncan's jaunty, militaristic crime cue "Grip of the Law" was used as *Plan 9*'s Main Title theme and was looped twice during the cemetery chase. (When Nikita Krushchev came to town in 1960, CBS News used this piece under him to point up his threatening image.) Two sections of his "Dark Traffic" (a cue written in six parts) played under Inspector Clay's murder by Vampira, and his nightmarish "The Web Tightens" blared ominously as Wood's toy saucers flew over Hollywood street scenes. Duncan wrote *Plan 9*'s love music as well, and his hair-raising, unrelenting "Lynch Fever" (which in spots sounds very James Bondish) culminated in a primal musical scream under the patio shoot-out of Lugosi's chiropractor/double.

Still active and living in a castle near the Bridge-water countryside, Duncan told me of his modus operandi in composing the "wild stuff."

"I usually found some movement of harmonies that seemed right for the atmosphere I was seeking. I'd jot down ideas and modify them at the piano, then play it over with much too much pedal so that the harmonies are all overlapping. Over that I'd sing some outrageous trumpet or horn part, searching it out, not recognizing what it was immediately. So these were 'primal screams.' For me it was all cinema and exciting fun. I still have the ability to improvise endlessly; I can never understand why musicians cannot. It comes in handy in church when the bride and groom get stuck in the vestry—the temptation not to be dramatic and indulge in a few blood-curdling dissonances is always there!

"The Stuttgart session men were eager for the work and played magnificently," Duncan remembers. "I always asked for jazz brass. The lead trumpet was Horst Fischer, a genius player. All the string and woodwind were symphonic players in suits—all stiff and proper. The gulf



between the jazz faction and the straight players was palpable! Franz Biehler, who spoke perfect English, was the fixer. I'd say the Stuttgart sessions were the best I had ever known in terms of satisfaction at the results. I regret the boxiness of the acoustic; no reverb devices were available back then." The Retrosonic remaster has taken measures to surmount these deficiencies.

Trevor's name appears on the end credits of Tim Burton's *Ed Wood*, since Touchstone-Disney had to cough up the usage fee for "Grip of the Law" when a snippet of *Plan 9* rolled. He was probably compensated more for that moment than 40 years' worth of *Plan 9* playdates. The Brits know this cue better as the main title of the *Scotland Yards* series. Duncan also wrote music for the *Quatermass and the Pit* show.

Like Duncan, Van Phillips was a versatile composer whose frenzied, pounding action themes ("The Tyrant," "Manhunt") were tracked in almost full-cue under scenes of the stock footage army convoy attacking the saucers. Phillips's "Homicide Squad" was played partially when Tor Johnson and the others huddled into a police car; the full cue sizzled during the climactic punchout between Gregory Walcott and Dudley Manlove's stunt double. In total contrast were Phillips's haunting laments ("Mystic," "Remorse") used for *Plan 9*'s two funeral scenes.

From the Video Moods library came a handful of cues composed by Franz Mahl and Ward Sills (real names George Chase and Wladimir Selinsky). Chase also went under the name of Michael Reynolds. His "Dark of the Moon" (the master of which contains a minor nick) played under the scene of the real Bela Lugosi cavorting in the daylight graveyard with outstretched cape. The cue was also used in a *Honeymooners* episode when Ralph Kramden snoozed in front of his rabbit-eared television set. "Mystic Night" underscored Inspector Clay's prowling in the cemetery. "Hypertension" set a mood for Lugosi entering Paula's house. "Vigil" thumped when Kelton climbed into Clay's unearthed grave. Sills's "Hourglass" turned the Tor Johnson/Vampira zombie walk into an eerie *ballet mécanique*. (The piece was recorded in different keys and tempos as part of a metronomic time sequence for the library.) These Mahl/Sills cues enjoyed relentless play in the 1955-56 seasons of *The Adventures of Superman* when the show's producer Whitney Ellsworth decided to replace the British FDH and Paxton mood libraries used in the two previous years.

The Impress ballroom number "In Your Arms" by Glenn Miller wannabe John O'Notes (sic) served as radio music behind Greg Walcott's spiel on flying saucers and big army brass. Jazz artist Steve Race (the emcee of England's ver-

sion of *Name That Tune*) wrote a cache of suspense themes and stingers for Impress. His ear-splitting "Dry Throat" played under the scene of Clay throttling Kelton and abducting Paula from the car. Bruce Campbell wrote the cues used for the grave-digging murders and the droll lament "Desolate Village" for Lugosi moping in the garden over his dead wife. (Campbell composed for a huge number of libraries, including CBS; his meandering pastoral kicked off the classic *Twilight Zone* episode, "The Hitchhiker.")

James Stevens's theremin-like flutes in his cue "Operations Room" underscored the scene of the cop and colonel entering the saucer's gondola. Wolf Droysen composed the ethereal "Uneasy Sleep" for Eros's pensive cosmic lament at the spaceship window. Another Droysen cue, "Generator House," provided a haunting moodset for the question, "Eros, do we have to kill them?" BBC conductor Gilbert Vinter, who brought a new dynamic to scoring for the British Brass Band, wrote the stately "Towards Adventure" for Criswell's manic, ranting monologues.

It's difficult to imagine the reaction of these eminent composers upon discovering their work as underscore for tacky films like *Plan 9 from Outer Space*. They toiled in anonymity, writing music worthy of much greater ends. Trevor Duncan, with his wry humor, waxes philosophical about all this. "Ed Wood. Oh, well. One is grateful for the pennies."

In the mid-1970s, Inter-Art went out of business. The Impress library was picked up via a quit-claim by Weinberger Ltd. in England who still licenses the cues when the need arises. Copyrights were renewed by the composers themselves when the original Inter-Art registrations expired. Video Moods folded in the '80s when its proprietor, Everett Ascher, got caught up in a legal harangue and went bankrupt. Copyrights on the Video Moods were not renewed.

Gordon Zahler continued to track low-budget, mostly forgettable sci-fi/horror flicks from his wheelchair in the '60s with the assistance of music editor Igo Kantor. Using the Weinberger Library and tracks bootlegged from composer Leith Stevens, Zahler did Ed Wood's *Night of the Ghouls* (unreleased until 1983), *First Spaceship on Venus* (a Japanese import retracted almost entirely with cues by Hans Salter), *The Human Duplicators*, *Mutiny in Outer Space*, and *The Navy vs. the Night Monsters* with Mamie Van Doren. Like Wood, Zahler died in obscurity in the '70s.

As one watches the strange light emanating from Criswell's platinum pompadour as he hammers his rhetoric with unblinking, masacra'd, booze-glazed eyes, only one of his manic predictions rings true: "Events such as these will affect you in the future!" Turns out he was right on the money: the event, *Plan 9 from Outer Space*, has become a *cause célèbre*. Ed Wood, spurned by Hollywood in life, revolves in his grave with a jug of Imperial whiskey while Disney pours millions into his bio-pic. Go figure. Let us punish the guilty; let us reward the innocent.

Plan 9 endures, like an intriguing fungus festering on an oak. Forty years without slumbering. God help us all.

Paul Mandell is a New York-based writer, historian and producer of Retrosonic Records. He is completing a definitive work, *Canned Music for Film & Television for the Library of Congress*, as part of their ongoing Performing Arts hardbacks due out in 1997. Mandell claims to have annoyed Jerry Goldsmith to no end. He watches *Plan 9 from Outer Space* once a week with a glass of orange juice and a Hostess Twinkie, claiming that it betters his life on this planet while keeping him ever mindful of the evils of the Solaranite.

Walsh's Little Movie Music Glossary

by JOHN S. WALSH, with a little help from his friends. Please note: We are equal opportunity offenders. Just because we pick on you does not mean we don't like you. With credit to Roger Ebert's *Little Movie Glossary*, a great book. If you have any additional entries, send them in!

Keyboardism: Current trend in which a synth chord is held for long periods of screen time to accentuate seriousness, the build-up to an especially gruesome killing, or nothing at all.

Nondeceptive Silence: Used in thrillers. A scene photographed and edited to indicate something scary is about to happen yet turns out to be a trick only the composer is left out of, as in *Jaws* when we are led to believe pranksters are actually the shark attacking, though John Williams's shark theme is not present—the composer has been unwilling to violate his artistic principles by misusing his leitmotif.

Marching Band Welfare: Instituted by the Bush administration to cut Pentagon expenditures, requires any film with military theme to employ laid-off brass bands in the music, whether acoustic or synthesized, with special attention to snare drum and solo trumpet.

Peter Hyams Principle of Quality Negation: Peter Hyams started great with Jerry Goldsmith on *Capricorn One* and everything for him since then has been progressively worse.

Ears: These things on the sides of the heads of all humans, excepting the producers of the *Star Trek* television shows.

Post-Erotic Hearing Disorder: Common among stars of romantic films, resulting from apparently sourceless music blasting at top-volume upon the occasion of a first, long-anticipated kiss.

Irwin Allen Percussion Iteration: All Irwin Allen movies have a big cymbal splash when his credit comes up.

Shakuhachi: Musical instrument, usually indicating a minor character is about to get his head lopped off in a medieval or fantasy setting. The banning of the use of this device is to be a major plank of the Democratic platform, thereby guaranteeing an end to Republican control of both houses of Congress.

Penn Motif: Three-, sometimes four-note theme for villainy, most popular in '40s crime dramas. Named for actor Sean Penn, who used it on-camera in *Carlito's Way*. Variation appeared frequently on television show "The Old Star Trek."

Composer Nicotine Binary: Film composers either chain smoke or don't smoke at all.

Jeepers Creepers Motif: Obsessive four-note theme in every Bernard Herrmann score in 1960s and '70s; apparently a nervous tic.

Law of Inverse Age/Tempo Relationship: As composers grow older they become incapable of conducting their own music at anything approaching the proper tempo (cf. *Psycho*, *Moviola*, Sony's *Star Wars Trilogy*).

Temp-Track Savant: A movie producer whose talents are so varied he can compose a film score, though legalities force him to give credit and salary to the "official" composer. Associated with phrase, "The producer made me do it that way."

Eyeroll: What occurs to an interviewer's optic receptors when Elmer Bernstein once again recites the Cecil B. DeMille *Ten Commandments* tempo story.

Post-Northern Illustration Falloff: The inability of Matthew Joseph Peak to paint a cover for any decent CDs other than those containing Alex North scores.

Bagpipes: These things they play in Scotland. No shit?

Ladyhawkage: What spews from film music fans who believe a score is great because it was unavailable for years and was in a film they saw as kids.

Dead: Current unfortunate state of Bernard Herrmann and Jerry Fielding.

Choir: Musical choice used to portray mysticism and grandeur. Associated with religious doings. (You hear choirs in church.) Desperate act of large budget. Even Worse Subset: Boys Choir.

Oscar: Large paperweight awarded to composer who scored the year's most popular movie with the most prominent music and the least amount of dialogue and sound effects.

"The Final Confrontation": Cue title on every Danny Elfman soundtrack album from the *Batman* years. (Go check.)

Blotter Acid: Required medication of writers about to compile "Andy's Best of..." lists.

John Barry Doubling Technique: Every phrase in a John Barry score is played twice.

Computer Woodchipper: Chattering synthesized sound used to accompany chase scenes, first heard in another context in the classic family drama *Leviathan*.

WZZ: FM station characters in movies turn on while they drive anywhere; plays "traveling" version of film's main theme.

Quality Composer Origin Rule: Traditionally the best film composers have either been Jewish or from some European country, or preferably both. Exceptions: John Williams (good composer), Eric Serra (bad composer).

'Round Midnight Lark: Most Best Score Oscar contests feature some bizarre fifth candidate novelty score, which then always wins (cf. *Midnight Express*, *Fame*, *Chariots of Fire*, *The Little Mermaid*, *The Postman*).

Gottterdammerung Syndrome: Malady affecting audiences who cannot understand any important plot point unless it is underscored with a loud brass eruption and "tense" string phrases; caused by large doses of Williams, Doyle and Folk scores.

Muted-French-Horn-Outrage-Moment:

What Elliot Goldenthal uses whenever someone gets killed real good; cf. *Alien 3*, *Heat*. Final resting place: David Cronenberg's remake of the guy's head exploding in *Scanners: The Special Edition*.

Affirmative Action: Having two score categories so someone besides Alan Menken can win an Oscar.

Bum-BA-Bum-BA-Bum Sheet: Piece of paper Alan Silvestri inserts into a score wherever a chase scene occurs.

"If You Want an Ethereal Japanese Flute Effect That's Never Been Used Before, Press 1; If You Want a Rewrite of Something from the Brainstorm/Trek II Years, Press 2; If You Want Anything Else Whatsoever, Punch in the Last Name of Your Favorite Composer Now": Phone machine message at the residence of J. Horner.

Trailer Envy: Psychological dynamic in which the composer of a film score realizes everyone would trade in their CDs of his work for the minute-long piece written for the ads by another composer.

Recipe for McNeely Soup: Chop several film scores, mix lightly; chase with re-recordings of classics to avoid indigestion and dirty looks when your name is mentioned.

Scotland: Where Paul Andrew MacLean's ancestors are from. (They play bagpipes there.)

Verhoeven Rebound: The means by which certain composers get work when another composer is unavailable; identified by the repeated phrase "(Composer #2) was always my first choice for the job."

Prodigal Son Brings Death Constant: Scores credited to a big-name, overbooked composer in conjunction with one of his "protégés" are never any good.

Fenton-Burwell 'Heimer's Disease: The inability to remember a note of certain composers' scores once one has left the theater; not applicable to Michael Nyman, unfortunately.

Revelation: Process by which a composer is noticed for creative, interesting work and subsequently hired to write the same old crap.

Rosenmanic Depression: The inability to understand why one does not care for the music of certain composers one knows one should like.

Joel Silver Spinal Tap Continuum: All sound effects in Joel Silver films are always turned up to 11.

Staccato: Type of fight music written for the penultimate battle in a film; used to give audience variety after 90 minutes of melodicism, prior to pulling out the big tutti guns for the finale.

Shore Blindness: Complete lack of notice when one finally writes a film score that does what everyone is always complaining film scores don't do but should.

"Sleepers": 1. An upcoming score by John Williams. 2. The attendees of the seminar "The Hilarious Wit and Wisdom of Michael Nyman."

Aliens: The first temp track nominated for an Academy Award.

Sado-Morricone-ism: The use of outlandish and inappropriate music to deliberately torture a paying audience.

The Fox Classic Series: 1. Mythical place where scores disappear into, never to be seen despite persistent rumors to the contrary. Similar to the Bermuda Triangle, but more annoying. 2. Film music's answer to Whitewater. 3. In magazine publication, a means of filling up space that would otherwise be put to good use.

Thomas New: Thanks to black-on-black printing, the cover model of FSM's Winter '96 issue.

Bullshit: 1. Jerry Goldsmith's state upon learning *Babe* was up for Best Picture. 2. The idea James Horner never heard of Jerry Goldsmith before 1982. 3. The idea the choir for *The Omen* was a last-minute whim. 4. Content of all films scored by C. Young since resigning with Richard Kraft.

Mancina-Zimmer Virginity: State one is in upon hearing the first, fresh-sounding work of a new, bright voice. Inevitably followed by...

On-an-onability: Strange talent by which a practitioner once thought to be a new, bright voice is found to be capable only of saying the same thing repeatedly.

ShirleyWalkerShouldavism: Marked by phrase mumbled after hearing another droning, boring action score, "Shirley Walker should have scored that."

Young Fogeyism: Plague on teenaged film music fans who think all that "avante guard" stuff is old hat and Romanticism is where it's at, baby!

Music: Former accompaniment to films, used to define, enhance, comment, challenge and move. (Archaic)

To Be Continued...

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RATINGS:

- 5 best
- 4 really good
- 3 average
- 2 polished turd
- 1 turd

A ton of long-awaited CDs have arrived—and we didn't even have space for the new Rhino albums this issue. Lukas's review column will return next month.

Shadows of the Empire • JOEL MCNEELY. Varèse Sarabande VSD-5700. 10 tracks • 51:27 • Brilliantly original concept or cheap promotional gimmick: you be the judge. Here's the long-awaited, much-ballyhooed "soundtrack" for a *Star Wars* movie that doesn't exist, the story of a green super-villain named Xizor who dares to oppose Darth Vader for the Emperor's favor. Using the 260-piece Scottish National Orchestra and Chorus, McNeely opens with the traditional title theme by John Williams and a reprise of the carbon freeze cue from *Empire Strikes Back*, then provides a free-form score that manages to evoke the familiar epic style of Williams while moving off into some interesting developments of his own, including a massive, choral tone poem for the Emperor's home planet of Coruscant and a malevolent waltz to accompany the seduction of Princess Leia by Xizor. McNeely does a great job of recreating the feeling, if not the exact style of writing, of Williams's *Star Wars* scores, although for my taste he tends to overindulge Williams's penchant for a kind of madcap "fun" quality to his action sequences, making some moments veer off into wackiness just when he's building some seriously exciting material. The climactic ten-minute action cue ("Destruction of Xizor's Palace") is a gigantic, *Alexander Nevsky*-style choral spectacle that sounds like something that would work like gangbusters against a background of special effects explosions but which, ironically, comes off as a bit shrill and overpowering as a pure listening experience. Still, this qualifies as one of the most spectacular-sounding soundtrack albums in recent years and should be a real treat for series fans looking for a shot of the old Lucasfilm magic; McNeely wrote this and the score to *Fliper* in the same three-week period and recorded the *Shadows* album in a remarkable one-and-a-half days. Varèse's CD features CD-ROM capabilities which include art galleries by Ralph McQuarrie, Drew Struzan and others, as well as features on the creative talents involved in the *Shadows* project and plugs for other *Shadows* merchandise. Since the *Shadows* novel by Steve Perry was wretched, McNeely's score easily qualifies as the classiest artifact to come out of this project and should remain a popular listen long after the rest of the *Shadows* merchandise hits the remainder shelves. 3½ —Jeff Bond

Vertigo • BERNARD HERRMANN. Varèse Sarabande VSD-5600. 14 tracks • 63:21 • Herrmann's classic Hitchcock collaboration is resurrected in spectacular fashion by Joel McNeely and the Royal Scottish National Orchestra with a huge, heavy sound that's the most "Herrmannesque" I've heard from anyone since Charles Gerhardt. McNeely reproduces 52 minutes of the score—still not the complete work—including several cues not on the original Mercury LP and CD, like the eerie meeting in the redwood forest with its chill-inducing pipe organ chords and the striking rescue of the Kim Novak character from an apparent suicide attempt under the Golden Gate Bridge. The rest of the score is indelible: the swirling kaleidoscope of repeating figures over surging brass that played over Saul Bass's hypnotic titles and segues into the churning strings and terrifying brass shock chords of the opening rooftop chase; the disturbing, subtle Spanish rhythms

underscoring the painting of Carlotta and James Stewart's early stalking of Kim Novak; the rumbling, cascading strings that tumble into the wicked tarantella dance of Stewart's nightmare, and the love theme that builds in obsessiveness to the rhapsodic "Scene d'Amour." Muir Matheson conducted the actual film score apparently not to Herrmann's specifications; McNeely's album is an attempt to recreate the score as Herrmann intended it, working off his original conducting notations, so there are evident differences in some of the rhythms and accents (particularly in the more sweeping statements of the love theme) that some may find nettlesome. It's difficult to judge the final product since the closest thing to an authentic Herrmann presentation the score has received is on the composer's old London compilation recordings, which only included a few highlights. This is more than worth the price for the rich sound and more-complete presentation, and it's a fitting tribute to one of the greatest film scores of all time. 4½ —Jeff Bond

Summon the Heroes. Sony Classical SK 62592. 12 tracks • 58:48 • This album is an eclectic compilation of uplifting music that perfectly captures the Olympic spirit. It begins with John Williams's eagerly awaited 1996 Olympic theme, "Summon the Heroes," very much in the style of Williams's other fanfare-ish themes, but less thematic than his other two Olympic pieces. At six minutes-plus, it is full of heavy brass and percussion. The opening few bars are reminiscent of Copland's "Fanfare for the Common Man"; the rest of the piece is basically a showcase of brass with subtle hints at his other two Olympic themes, but there is a half-minute or so passage of strange, almost atonal music that doesn't seem to fit. Not to worry, Williams fans shouldn't be disappointed. Also featured on the album is a well-performed "O Fortuna" from Orff's *Carmina Burana*; its inclusion is most likely to represent the struggle and desire of "going for the gold." There are several other Olympic-related pieces, including one also written for the 1996 games, "Javelin." Composed by Atlanta native Michael Torke, it was written to celebrate both the Games and the 50th anniversary of the Atlanta Symphony. At nearly nine minutes, it is a fairly repetitive modern piece of orchestral music; to be honest, it reminds me a lot of *Dragonslayer*. The other Olympic pieces include Mikis Theodorakis's "Ode to Zeus" from *Canto Olimpico*, an uplifting orchestral/choral work written for the 1992 Barcelona Games; Josef Suk's silver-medal-winning "Toward a New Life" from the 1932 Olympics; and a previously unrecorded "Olympic Hymn" by Leonard Bernstein, a reflective choral piece that evokes nostalgia and the coming together of nations. As expected, John Williams's other Olympic themes, "Olympic Fanfare" and "The Olympic Spirit," are included. The new recording of "Olympic Fanfare" follows the traditional Olympic theme, "Bugler's Dream," in a new arrangement that combines the two pieces. Williams's 1988 Olympic theme, "The Olympic Spirit," is presented here with a slightly different arrangement and orchestration than appeared on the original 1988 album. This performance is more powerful and driving. Three pieces of film music are included: a solid performance of "Parade of the Charioteers" from Rózsa's *Ben-Hur* and two Vangelis tracks, 1492: *Conquest of Paradise* and *Chariots of Fire*. The 1492 piece is an impressive orchestral/choral arrangement featuring the Tanglewood Festival Chor-

us, which turned out to be much better than I thought. The recording of *Chariots of Fire* is an interesting orchestral arrangement by Thomas Pasatieri; it may be the best orchestral interpretation of the theme to date. Finally, not to be forgotten, the album includes a recording of Dmitri Shostakovich's "Festive Overture, Op. 96," used as the theme for the 1980 Olympics in Moscow. It doesn't sound much like an Olympic theme, but its inclusion isn't totally unwarranted. The packaging is better than average with various liner notes, including some by Bob Costas of all people. All tracks are performed by the Boston Pops so, as you can imagine, they are solid. Film music fans will want to add the CD to their collection not only because of the new Williams piece, but because it has the feeling of a soundtrack. Now, if we could only get a recording of the 1994 Winter Olympic theme... that might have made the CD close to perfect. 3½ —Jason Foster

Executive Decision • JERRY GOLDSMITH. Varèse Sarabande VSD-5714. 9 tracks • 29:37 • Jerry Goldsmith makes his long-awaited return to the action genre with this serviceable if unspectacular outing that's very much in the vein of earlier militaristic works like *Twilight's Last Gleaming* and the *Rambo* films. Need to kill time? Break out the solo trumpet bouncing around two major triads a major third apart. However, although dripping with been-there/done-that, this approach does provide a remarkable clarity on screen, busting through the sound effects (jets, anyone?) and giving the ear something to hold onto. The movie wasn't bad, at least obeying the cardinal rule of action movies, which is, do action movies play better in wide open, unrestricted places, like a desert, or in tight, confined places, like a 747 in flight? Thank you, thank you, you are now smarter than Graham Yost. *Executive Decision* is a laugh in its beginning (aerial view of the Pentagon, subtitle "Washington, D.C.") and its ending (the embarrassing amateur-pilot-hero-lands-the-passenger-jet scene lampooned in *Airplane!*—have we forgotten already?)—followed by said Kurt Russell hero going off with flight attendant sidekick, cue the *Die Hard*-esque lounge-lizard '50s song). But in its middle it was a pretty taut nail-biter, with our heroes waiting to jump the Arab terrorists (*Delta Force* again?). It was all suspense, and Goldsmith economically provided an extra dimension, although an obvious one, with the thematic patriotic schtick. If anyone else had scored this—Hans Zimmer, Mark Isham, James Newton Howard—you know that it would have been an hour of synth drumming and ambient nonsense. On album the score is more noticeably anemic when compared to Goldsmith's late '70s ostinato classics (*Capricorn One*, *The Swarm*); the brassy title theme ("The Map") is a simple series of variations around a four-note motif without even the luxury of a "B" theme. The remaining cues keep up enough rhythmic invention and tension to make this short album one of the more listenable Goldsmith discs in recent years, but it lacks a truly kick-ass action cue. In the film, the music successfully juiced up the sneaking-around shots and transitions to aerial photography, but was wisely left out of the big climactic shoot-out. Overall, there's nothing here we haven't heard before from Goldsmith, but the retro approach is pretty refreshing, recalling the techniques he used in the '70s and early '80s. 3 —Heywood Jablome

Hellraiser: Bloodline • DANIEL LIGHT. Silva America SAI 1064. 15 tracks • 49:08 • A refreshing change from the usual collection of heavy metal tunes, Silva Screen's *Hellraiser 4* soundtrack actually features 50 minutes of score by Daniel Light, a relative newcomer whose previous work includes *Children of the Corn 2*. Light's challenges here are manifold: first, he's faced with scoring a film by prolific director Alan Smithee (that's the Director's Guild pseudonym used when directors ask to have their name removed from a film); second, he has to fill the shoes of composer Chris

Young, who did the first two movies in the series; and third, he's evidently been asked to score around a temp track that includes music from horror staples like *Bram Stoker's Dracula* and *Aliens*. Licht manages to leap over these hurdles with aplomb and supply a score that's wonderfully corrupt and malevolent-sounding, making limited use of Chris Young's *Hellraiser 2* theme and keeping with the tradition of earlier works by Young, Jerry Goldsmith and others while eking out his own distinctive musical territory. The CD is full of devilish, oddly-metered low brass attacks and creepy string writing, plus a limited but effective use of choir and ethnic percussion. Licht's work has some real style in a genre that of late hasn't had much to offer, and you can bet the album will turn out to be a far more lasting artifact than the already vaporized film for which it was written. **3 1/2** -Jeff Bond

Cinema Paradise: The Classic Film Music of Ennio Morricone. Silva America SSD 1057. 17 tracks - 76:20 • It might help to look at some of these newly recorded anthologies the way we regard classical collections: as opportunities for new conductors and orchestras to interpret the works in their own unique way. The problem with film scores is that there is one definitive performance which any subsequent recording will be compared to: the one in the film itself. Traditionally, works by Ennio Morricone have been among the most difficult to re-record successfully; Morricone's style is so distinctive, his orchestrations and the effects he applies so unusual, that recreating the sound of any given piece by him is almost impossible. For the redoubtable crew at Silva Screen, who have managed to produce a few excellent compilations recently, the challenge this time proves insurmountable. Timings, accents, vocal work and instrumentation on nearly all of these reproductions of popular Ennio Morricone compositions are so far removed from the originals that one might as well look on this as a radical re-interpretation on the order of John Zorn's *The Big Gundown* album. A lengthy suite of *The Mission* is done without pan flutes, and the choral work just doesn't have the spark of the original; the heroic theme to *The Untouchables* misses the surging, inspirational energy of the film version... the final, inevitable takes on Sergio Leone westerns like *The Good, the Bad and the Ugly*, *A Fistful of Dollars* and *For A Few Dollars More* are so eccentric they made me nostalgic for Hugo Montenegro's cheesy '60s versions; Morricone's themes are weird, but Nic Raine's take is a whole different kind of weird, and the results should make Morricone fans cringe. Some of the more traditional-sounding pieces are reproduced decently, but this CD doesn't qualify as a very good introduction to Morricone's sound and most of these themes are easy to find in their original incarnations; why have a bad suite from *The Mission* when you can get the original at your local Wal Mart? **2** -Jeff Bond

Equally un-recommended is *Once Upon a Time in the Cinema from Varese Sarabande*, easy-listening bastardizations of the Maestro's greatest hits. I'm sorry, but I don't need to hear great music re-arranged into robotic muzak, and neither do you. -LK

Forever Knight • FRED MOLLIN. GNP/Crescendo GNPD 8043. 22 tracks - 76:47 • Syndication's cult show about a vampire cop ekes out its post-Anne Rice existence at appropriately wee hours of the morning, and it's perfect fare for insomniacs with its eclectic, edge-of-the-city synth scores by *Friday the 13th*'s Fred Mollin. Meandering from the usual techno-drumming "contemporary" action music to faux baroque stylings for the show's decadent flashback sequences, Mollin hypes *Forever Knight*'s youth-cult appeal with frequent songs wailed by Lori Yates in the current Kate Bush-cum-Torri Amos style. *Forever Knight* has actually developed quite a following, to which this album is primarily aimed, hence the songs: "The Hunger" and "Black Rose" come off as pretty straightforward ditties distinguished by Yates's vocals. As for the underscore, Mollin has had plenty of experience in this genre, between *Knight*, *Friday the 13th*, *Beyond Reality* and *TekWar*; he's a prolific Toronto-based composer who specializes in doing it all himself on a Kurzweil, layering different textures and sounds. The timbres lend identity to the shows in a soundscape type of way: he conjures up some interesting licks from his synthesizers, adding the occasional sampled choir and not-so-occasional drum machines. The synthesizer approach makes mincemeat of re-use fees, allowing GNP to assemble an exhaustive 77-minute package of score excerpts, songs, and mock-sinister, Rutger Hauer-esque

dialogue excerpts from series heavy Nigel Bennett. It's certainly a superb package for fans of the show eager to relive (re-die?) its musical highlights, although the goofy cover photo of star Geraint Wyn Davies seems to reveal a guy with a bit too much baby fat to cut it as a creature of the night. **3** -Jeff Bond

Gulliver's Travels • TREVOR JONES. RCA Victor 09026-68475-2. 37 tracks - 75:55 • RCA provides a 75-minute soundtrack album to suit the epic length of NBC's remarkably faithful adaptation of Jonathan Swift's satirical novel, with a moody, heavily rhythmic score that ingeniously highlights the rational doubt that underlines Gulliver's fantastic tale. Composer Trevor Jones supplies a portentous seven-note theme that doesn't so much characterize Lemuel Gulliver's story so much as his obsessive need to tell it: weaving in and out of sequences in which Gulliver blends elements of his "real" life with the tale of his adventures in Lilliput, Brobdingnag, a flying island, and the kingdom of the Hooynoms, Jones's motif provides a nagging, dark undertone that suggests that Gulliver's story is either one of supreme importance or the obsessive rantings of a disturbed mind. Period effects and the inevitable intrusion of sampled ethnic drumming somewhat broaden the album's tone, and since most of the cues are no more than two to three minutes in length and busy with rhythmic motifs, the CD never drags; the only problem is a flat sound mix that lets some headache-inducing reverberating percussion effects in the opening and a few other cues drown out the orchestra. Jones continues to be a mystery to me, a composer who's produced a few enjoyable works like this and the earlier *The Dark Crystal*, but who never seems to maintain a high profile for very long. Those who enjoyed *The Dark Crystal* should find some of the same epic scope on this album. **3** -Jeff Bond

Il Postino • LUIS ENRIQUE BACALOV. Hollywood MH 62029-2. 31 tracks - 68:16 • Although cinema has recently been treated as mere merchandise, *Il Postino* is a remarkable example of how it is possible to create a brilliant film about simplicity, love and humanity. It tells the story of a friendship between a poet, Pablo Neruda, and his private postman, constructed step-by-step, full of funny situations and poetic moments. Luis Bacalov, known for his scores for Italian westerns, has here provided an original and touching score to help us understand the characters on that small island in Italy. He composed two main themes: the first, strongly melodic, sometimes slightly sad, introduces us to the major characters. It appears a couple of times in different variations; perhaps the best is in track 23 ("The Postman - Trio Version"), where we clearly hear the magical solo violin of Riccardo Pellegrino and the solo piano of Bacalov. The second main theme is different; no less beautiful, it contains humor as well as great sensibility, expressing the excitement and pleasure of the postman when he is going to deliver the letters to the poet on his bike. This theme also serves as a background for the poems of Pablo Neruda, mainly on track 15. (Tracks 1-15 are poems read by the cast; tracks 16-31 are original score, amounting to 38:24.) Bacalov has also composed a third theme, a bit funny and typical of Nino Rota, to transmit the naiveté of the postman when he is lost in love with a beautiful woman. This theme, properly represented in "Loved by Women," captures the platonic love felt by the postman, and all moments of love as well as funny situations. With this score, 1995's Best Dramatic Score Oscar winner, Bacalov has proven that music for a large orchestra is not always the best approach. **4** -Sidnei Alexandre Martins

Diabolique • RANDY EDELMAN. edel America 2255 EDL. 14 tracks - 49:15 • I must admit that this score served as my introduction to the work of Randy Edelman. I'm sure I've heard his music before, but I never gave it much thought. It never grabbed me, I guess. But something about this score did grab me. Maybe it was the strings. I love deep, mysterious strings. This score has strings all over the place, woven into very simple arrangements. The score is very Bernard Herrmann. Which is to say it's very Hitchcock. Which is to say, to me it's quite good. I love the way it toyed with me as I listened, the way a good thriller does. It's dark, which is a perfect mood for strong strings. Even better, it's knowing. All through the score, I had the feeling it knew something I didn't—or couldn't—or shouldn't. It intrigued me. The primary theme is built simply on just a few notes, and even though that signature is repeated endlessly throughout the score (one aspect, by the way, that I usually don't like), it somehow seems new and

surprising with each repetition. Like a clue that's always there, yet you don't see it until the director shows it to you, and you say to yourself, "Aha!" You saw it all along, and even though you didn't put two and two together, now that someone has, it all makes perfect sense. In all likelihood, you, as a devoted *Film Score Monthly* reader, already know Edelman's work quite well. Somehow, I missed him before. *Diabolique* has served as a nice introduction, and I won't miss him again (*Dragonheart*, anyone?). Nice to meet you, Randy. **3** -Tony Buchsbaum

Primal Fear • JAMES NEWTON HOWARD. Milan 73138-35716-2. 22 tracks - 44:54 • For the courtroom thriller *Primal Fear*, James Newton Howard has created a menacing score with an amazing depth of atmosphere, so that the sinister, action and human elements are each superbly defined, interchanging seamlessly on Milan's album. The blend of synthesizers, solo piano and strings on tracks such as "Molly's Interview" and "I'm Arrogant" manages to sound fresh and intriguing. Unfortunately, the confines of the picture have disabled Howard's creation of any discernible melody or principal theme—with over half the tracks less than 90 seconds, and none reaching even three minutes in length, there's no opportunity to develop thematic material. Instead, we are left with 18 very individual cues, each with its own brief "idea" which never makes it into a melody: the falling chromatic motif stated by strings in "Aaron on Stand" is followed by an almost minimal piano theme backed by synths in "Roy Appears," before "Under the Tracks" develops into a more percussive atmosphere, with only sinister bass-register activity to accompany it. This makes for quite a disjointed listen, although it is one which improves with familiarity, and there is much about the music that defines it at Howard's (including the small rock ensemble which fills out a number of tracks, sounding similar to 1993's *The Saint of Fort Washington*). What lets the score down ultimately is that the more aggressive action music, such as "Chasing Alex," appears to be some kind of *Heat* clone (the first of many, I'm sure; that didn't take long), employing as it does blaring electric guitars and brass over heavy electric and acoustic percussion. All that is missing is Elliot Goldenthal's gravel-like voice. Who knows whether this was intentional or not, but it doesn't work at all here apart from the film. *Primal Fear* is neither an easy nor a totally satisfying listen; for a psychological thriller score, however, it has both character and class. **3** -James Torniainen

Up Close and Personal • THOMAS NEWMAN. Hollywood HR-62053-2. 17 tracks - 42:12 • Here is another accomplished set of compositions by Thomas Newman, one of the few saving graces of contemporary film music. This score is similar to his acclaimed *Shawshank Redemption*; however, Newman knows where to draw the line and stops short of repeating material directly. Nevertheless, one of the secondary themes, heard best in "Sun & Moon," is scored for solo piano and limited strings, reminiscent of *Shawshank*'s "Brooks Was Here." Perhaps unexpectedly, Newman's music here rivals that of *Little Women* in its variety of thematic content. This touching piano motif contrasts perfectly with a sinister, chromatic theme heard fully in "So Much Cherry Piecrust," a title which defines the moody atmosphere created by the low-register strings and brass; better still, *Up Close*'s statement of its principal theme reveals a romantic side that Newman has rarely expressed so clearly—the arpeggio-accompanied solo piano avoids cliché through its clever shifting through harmonically unrelated keys until a string orchestra adopts the material and sends it soaring.

Where the score really sets itself apart is in its use of Latin American styles. The opening "Miss Sierra Logger" begins upbeat enough, but then suddenly explodes into an incredible mambo with a full complement of percussion and big-band brass; track 2, "A Week Eight Days," then settles into a sultry and cool piece for piano, strings and various guitars, all soaked in sevenths and Latin-chromatic harmony. All this may give the impression that this score as a whole is almost haphazardly diverse—there's even some heavily dramatic percussion and woodwind activity in "Uprise" and "Cellblock C." But this is not so. Through subtle orchestration and likewise sequencing, and therefore the capacity to hold the listener's attention from start to finish, Newman's score offers constant surprises and some truly wonderful moments. This is film music as up close and personal as it gets—and it'll take a while to cool off. **4** -James Torniainen



LOST AT LAST IN IRWIN ALLEN

Review by JEFF BOND

When I was a kid there was only one man whose name guaranteed heart-pounding thrills; it wasn't Steven Spielberg, although Spielberg and fellow auteur George Lucas probably got more than a few ideas from the talent in question. It wasn't Gene Roddenberry, either. At the tender age of 7 or 8 I had no stomach for the political intrigues and psychodrama of *Star Trek*. I wanted silver jumpsuits, cool robots, laser pistols, marauding sea monsters, super-powered submarines... I wanted to see things blow up, dammit, and only one guy provided me with these pleasures on a weekly basis: producer/director Irwin Allen. After making it big with his four sci-fi shows in the '60s, Allen achieved his height of fame as the '70s "Master of Disaster," launching his high-stakes film career with *The Poseidon Adventure* and finishing it years later *When Time Ran Out...* not with the bang you might expect from the latter-day Cecil B. DeMille, but with the whimper of a low-grade rehash of *The Devil at Four O'Clock*, full of Allen's usual self-parodying cast of slumming high-wattage stars like Paul Newman and Red Buttons. Allen liked things big and flashy; his '60s TV series were among the first color programs and they were crammed with blinking lights, vivid special effects, and bigger-than-life action. The sensory overload included the shows' musical scores, which were emphatic, super-charged with suspense and danger even when the only threat on-screen might be a guy waddling around in a Lobster-Man suit. This is the music of my childhood: the wide-open brass figures and churning suspense bass lines of "Johnny" Williams's *Lost in Space* scores; his spine-tingling "countdown" title theme to the show's third season; Paul Sawtell's majestic "Seaview" theme from *Voyage to the Bottom of the Sea* and Jerry Goldsmith's questing, harmonic brass theme that found its way into the finale of every other episode; Williams's brilliant, "Powerhouse"-like rocking brass theme for *The Time Tunnel* and the crushing low brass trills of his first-season theme to *Land of the Giants*...

I've wanted recordings of the Irwin Allen TV scores for around 30 years now. It's something my best friend and I used to sit around and talk about: "Wouldn't it be cool if..." For years I've settled for the crumbs thrown to me by the *Tee-Vee Toons* collections and arrangements of the themes done by Neil Norman and others. I would have settled for a bad-sounding 12th-generation dub of some of the original soundtracks, or even

a single *Lost in Space* CD. What we've got here is something so far beyond my wildest hopes that it's almost obscene. Neil Norman's GNP/Crescendo Records has issued a 6CD sonic tribute to Irwin Allen (GNPBX-3009) that is hands-down the classiest thing ever to bear the Irwin Allen name. Produced in conjunction with a superb little documentary/tribute to the producer (*The Fantasy Worlds of Irwin Allen*) shown on the Sci-Fi Channel last fall, this is a super-deluxe package that would have appealed to Allen's sense of showmanship: set in a square box that will actually fit in your CD rack, with a beautiful slip cover of chromium-enhanced artwork of the stars, sets and fantastic vehicles that made Allen's shows so memorable... excuse me; I'm sorry... I'm starting to hyperventilate. That sound you heard was my critical acumen being flushed down the toilet. These, then, are the CDs:

Vol. I: *Lost in Space* • "JOHNNY" WILLIAMS. 11 tracks - 58:28 • Allen's second sci-fi series is still his most popular, and there's a good reason why: *Space* never took itself very seriously, and after its black-and-white "Space Family Robinson" first season it rapidly developed into a highly enjoyable comedy series, with the verbal interplay between dastardly coward Dr. Zachary Smith (the amazing Jonathan Harris) and the Robinson's sarcastic robot (Bob May, voice of ABC announcer Dick Tufeld) taking the center stage from the largely dull Robinson clan. *Space* was "Johnny" Williams's first assignment for Irwin Allen, and he was faced with the daunting task of scoring sequences from the show's 90-minute pilot that had originally been tracked with Bernard Herrmann music from *The Day the Earth Stood Still*, *Journey to the Center of the Earth* and *Garden of Evil*. Herrmann's shadow hangs over all the Allen series, having established a semi-official musical style for science fiction and fantasy with his landmark genre scores of the '50s and '60s. As Jon Burlingame points out in his excellent liner notes, Williams's surging, menacing robot theme introduced early on in his score to the first episode owes much to Herrmann's Gort theme from *The Day the Earth Stood Still* (which was still tracked into later episodes of the series), and the Herrmann tropes of repeating figures, heavy, alarming brass attacks and delicate "spacey" sounds occur through many of the Allen TV scores. Even at this early juncture in his career, however, Williams's personal style was highly developed, and his first season *Lost in Space* work remains among his most memorable and distinctive scoring. He set the scene (for the launch of the spaceship Jupiter II in 1997) with a foreboding three-note theme and variations orchestrated with strings, reeds and bells for an otherworldly sound that worked its way into many of Williams's cues; the three-note "danger" theme reappeared at the end of many episodes in more strident form as characters were frozen in the act of being menaced by some hideous peril as the legend "To be continued next week..." appeared. Williams's scores for the first three episodes formed the musical core of *Lost in Space* and bits of these scores (or pieces adapted from their themes) appeared in almost every episode of the series. Williams's wide-open brass writing and busy, rumbling bass lines dominated the show's action sequences; for anyone who thinks Williams's epic *Star Wars* style has no precedent in the composer's oeuvre, compare the "Escape from Mos Eisley" cue in *Star Wars* to some of this work. The chief difference between the Irwin Allen shows and something like *Star Trek* is best summed up by Allen himself, who often talked his personnel out of fleshing out their show's characters by stating, "This is a running and jumping show." Action, danger and suspense were the goals of each se-

ries, and the 58 minutes of John Williams music on Volume I does almost nothing but hammer home the pounding beat of fear and foreboding that lurk behind every styrofoam rock (meanwhile, on *Star Trek*, Sol Kaplan could write a cello solo about the Id and Superego). Nevertheless, Williams found a seemingly infinite number of ways to say "Look out!" while maintaining a highly recognizable style. The slowly building sense of dread in the Jupiter II countdown in the first cue and as John Robinson suits up for a spacewalk at the beginning of track 6, the wild sixteenth-note trumpet and piccolo runs of the meteor storm (more interesting than Williams's later Asteroid Field piece in *Empire Strikes Back*, in my opinion), the busy, halting chromatic bass line (similar to Raymond Scott's "Powerhouse") and intervening timpani as the spaceship heads into a planet's atmosphere, and the ringing brass and bells as the ship crash lands, the spectacular accompaniment to an earthquake on the planet and the repeating trumpet figures that accompany the Robinsons' chariot vehicle as it journeys across the wasteland of the alien world—all were staples of later scores. Williams's agitated, quasi-baroque low flute motif for Dr. Smith implied from the beginning not only that Smith was a villain, but that he was a jumpy, almost mentally unbalanced villain to boot. The percolating electronic effects and jaunty brass theme Williams wrote for the show's cartoony title sequence established a benign out-of-this-world quality for the show with its dipping and soaring novachord line and repeated trumpet and bass-line figure that suggested not only Williams's brass licks for the ensuing scores, but his off-kilter mock-classical approach to the Dr. Smith character. Most of the music people remember from the Irwin Allen shows is encapsulated on this CD (some of the cues even found their way into other Allen shows like *Voyage to the Bottom of the Sea* and *The Time Tunnel*). Williams's music grounded the increasingly silly show with a real sense of danger and remoteness that the program needed as it spun off into the bizarre tomfoolery of its second and third seasons. 4 1/2

Vol. II: *Lost in Space* • ALEXANDER COURAGE, JOSEPH MULLENDORE. 9 tracks - 45:29 • By its second season *Lost in Space* had turned seriously bizarre, duking it out with the psychotic 1966 *Batman* TV series for bragging rights as the campiest show of the year. Episodes involving such delirium-inspired menaces as a floating green space woman ("Wild Adventure" scored by Alexander Courage), a hormonally challenged Lou Wagner as pointy-eared J-5 forever stroking his invisible "Zaybo" (draw your own conclusions) in the Joseph Mullendore-scored "Haunted Lighthouse," and ultimately the awesome threat of a walking, talking carrot and his army of vegetables ("The Great Vegetable Rebellion" scored by Courage) led to the kind of outlandish entertainment that can only be derived from the twilight zone of '60s television, which determinedly ignored the torrential social upheavals going on around it by creating its own nonsensical universe of witches, genies, and visiting Martians. Although John Williams wrote no new episode scores for the second or third season, he did compose the new "countdown" theme for the show's third year, a soaring French horn melody over a swingin' bass line that you could probably dance the Swim to, and his first-season cues still formed the backbone of the show's music; elements of those original scores appear in all three of the Courage and Mullendore efforts. Courage, primarily known for his *Star Trek* theme and pilot scores, opens his second season "Wild Adventure" music with Williams's three-note "danger" motif and the frenetic low flute motif for Dr. Smith. Most of the score involves the kind of



moody, low-key textural writing that Courage brought to his *Star Trek* work; ironically, as *Lost in Space* became more and more outlandish its music became more subdued and subtle, letting Williams's full-bore cues work for most of the action sequences while guest composers evoked the peculiar mentalities of the weekly visiting aliens. Courage was an old hand at Fox by this time with a sly sense of humor: check out some of his great cue titles like "Irwin Van Belt," "Howling Hyacinths," "The Sniveling Sneak" (for *Land of the Giants*' fatter Dr. Smith clone, Fitzhugh) and "Vic's Smithy" for a Dr. Smith cue done in the style of *The Addams Family*'s Vic Mizzy. Courage's score for the insane vegetarian excursion, "The Great Vegetable Rebellion," is even more low-key, taking on an almost plant-like, placid mentality to illustrate the thought processes of a world of sentient greenery. Joe Mullendore is primarily known in genre circles as the composer of a single *Star Trek* score (and the jazz themes to *Honey West*), but he toiled for Allen on *Space* and *Voyage to the Bottom of the Sea*. Mullendore's style is strangely retro, evoking romantic film scores of the '40s and '50s more often than not, which made his "Conscience of the King" *Trek* score stand out like a sore thumb in the batch of dark, advanced-sounding first-season *Trek* scores. His "Haunted Lighthouse" *Lost in Space* work wavers between silky, light-hearted romanticism (if there's any doubt who wrote that Yogi Bear-style, mincing rendition of the *Trek* theme that shows up in "City on the Edge of Forever" when Kirk's stealing the clothes from the fire escape, wonder no more) and some appropriately strange cues for the alien boy J-5, who's illustrated musically by an oddly lilting, unnerving theme for flutes in waltz time. The second volume of *Lost in Space* music is more of a sociological time capsule than a rockin' listening, although Courage's work offers a kind of subtle fascination and wit that's missed in most of the broader action and suspense cues on the other albums. Although often reviled as an idiot network executive's idea of what TV science fiction should be, *Lost in Space* is a classic, charming show and if nothing else is superb children's programming, kind of "Little House on the Prairie" in outer space. **3 1/2**

Vol. III: Voyage to the Bottom of the Sea • PAUL SAWTELL, JERRY GOLDSMITH. 12 tracks - 34:05 • Allen's first SF series was an offshoot of his 1961 feature film starring Walter Pidgeon; the movie was scored by Paul Sawtell with a theme song warbled by Frankie Avalon. Allen hired Sawtell to write a new theme for the TV series and score the show's pilot episode, "Eleven Hours to Doomsday." Sawtell's theme for the show opened with a beautifully orchestrated ringing effect that perfectly counterpointed the Seaview's distinctive sonar ping sound and led into a memorable disjunctive brass theme for the submarine, with variations submerged in harp glissandos and other "underwater"-type effects. Although far from the pop-influenced, propulsive themes John Williams wrote for the other Allen shows, Sawtell's theme is still my favorite. Like Alexander Courage's *Star Trek* title with its

extended melodic line, Sawtell's *Voyage* theme was too cumbersome to function easily within the individual episode scores and its siren-call opening notes didn't lend themselves well to adaptation, either. Sawtell's music for the pilot episode is actually more straightforward and old-fashioned than his music for the feature film written years earlier; even for Allen's shows this stuff is melodramatic, flailing about during early scenes (culled from the feature) of the Seaview being chased down by another nuclear sub or battling giant squids and an octopus, and finally calming down a bit for some chilling action in the Arctic circle. When the series went to color in 1965, hot young kid Jerry Goldsmith was hired to provide a new title theme and score the second-season opener, "Jonah and the Whale." Goldsmith provided a strikingly dark theme based around a three-note brass motif against some reverbed, metallic percussion, climaxing in the familiar trombone slide "howl" featured in Goldsmith scores from *Planet of the Apes* to *The Shadow* (and often used by fellow Fox composer Alexander Courage). Goldsmith's "Jonah and the Whale" score is some of the collection's best music; although written only a year or two after Sawtell's effort, Goldsmith's score might as well have come from another epoch. Built around Goldsmith's questing three-note Seaview motif, the score opens with a striking series of variations of the theme set against an eerie, wailing novachord—Goldsmith even introduces a musical pun as the launch of Seaview's diving bell is underscored with the low, pulsing ringing of bells. As the episode's principal menace, a giant whale, is introduced, Goldsmith launches a volley of threatening brass effects and introduces a ripping waltz-like figure that will feature prominently later; the post-title sequence erupts with a harrowing brass alarm and a jumpy, agitated variation of the Seaview theme as the episode titles are viewed over shots of the rampaging whale. The rest of Goldsmith's score balances a kind of quietly relentless playing of the Seaview motif against riotous brass attacks, particularly in a sequence in which the whale rams the sub ("Collision Course I & II"), which prominently features the ripping brass waltz figure which became almost a signature piece for the "Seaview rock and roll" sequences of crew members falling from side to side of the sub's bridge as the camera was rocked back and forth; Goldsmith uses a similar effect in his *Poltergeist* score as the legions of disinterred corpses attack the Freling family. If Goldsmith had ever scored a Godzilla film, it would probably sound like this. The climax builds suspense through the repeating Seaview motif as the sub's diving bell is coaxed loose from the whale, which has swallowed it: Goldsmith interpolates a reverbed pulse of woodwinds and keyboard here in a way that almost suggests a colossal burp bubbling up from the whale. The final playing of a heroic variation of the Seaview theme against a descending bass line was a standard sign-off for the show, usually played over a miniature shot of the submarine. *Voyage* was for years the highest-rated and longest running science fiction show on network television, but it's

virtually forgotten now; after a relatively sober black-and-white first season it became every bit as campy and bizarre as *Lost in Space*, but without a sarcastic robot and a devious, fruity spy aboard, stars Richard Basehart and David Hedison were forced to treat the weekly rubber monsters seriously, and the result was an unlikely blend of silliness and boredom as the same weary plotlines played themselves out in show after show. The program is best remembered for its vivid submarine special effects and miniatures. **4**

Vol. IV: The Time Tunnel • JOHN WILLIAMS, GEORGE DUNING. 7 tracks - 43:13 • *The Time Tunnel* was Allen's most intellectually ambitious show, with most episodes akin to stories from Rod Serling's *Twilight Zone* in their emphasis on the ironic results of interference in history and the suspicious, superstitious nature of men of the past. The manly leads, Robert Colbert and James Darren, performed earnestly but were rarely given much to do other than sneak around, hide and fight during their weekly interaction with reams of 20th Century Fox stock footage. Williams's *Time Tunnel* title opens with a wavering, "ticking" flute figure and then leaps into one his most exciting TV themes, a staccato trumpet figure over a dynamic, mechanical-sounding rhythm in low brass and strings. Williams scored the series' pilot episode "Rendezvous with Yesterday," opening with a kind of variation of his *Lost in Space* chariot motif wavering over a very '60s sounding bass electric guitar harmony. Williams introduced a series staple effect of swirling flute and woodwind trills to illustrate the series' leads tumbling through the title mechanism's corridor of dazzling light effects as they travel into the past. A large part of Williams's score involves some source music, "The Titanic Trot," which plays as the two time-travelers investigate their situation on the doomed ocean liner. The score doesn't really kick into typical Williams bombast until the climactic moments, when the composer launches one of his characteristically brassy action cues. The second score was the last one written for the series, George Duning's "The Death Merchant," a rambunctious 12 minutes of action cues from a composer better known for his romantic scores like *Picnic* and some of *Star Trek*'s more sensitive episodes. Duning does manage to work a moving Americana love theme into the proceedings along with an effective brass fugue for the climactic battle sequences. Although the series emphasized action the scores often focused on creating an aura of mystery as the time-travelers struggled to adjust to a completely different era each week, and Williams's score in particular is probably his most introspective of all his works for Allen. Despite the source music in the pilot, the series music rarely attempted to evoke the past, taking the perspective of the modernistic lost time travelers over that of their surroundings. **3 1/2**

Vol. V: Land of the Giants • JOHN WILLIAMS, ALEXANDER COURAGE. 11 (10) tracks - 43:21 • The biggest surprise of the whole set for me is this CD from my least favorite Allen series, *Land of the Giants*. With a spaceship that never did

anything but sit there after the first episode, tons of oversized greenery and a cast that included some blandly handsome manly men, a couple of fabulous babes, a sickly looking kid and his dog, and a cowardly fat guy. *Land of the Giants* seemed like some surrealistic take on *Gilligan's Island* without the laughs. But John Williams (called in by Allen to replace a score written for the pilot episode, "The Crash," by Alexander Courage) wrote two stupendous title themes for the show and a lengthy, full-blooded score to kick off the series that is just as impressive as his original *Lost in Space* music and neatly presages the music he would write only a few years later for Allen's biggest disaster movie hits, *The Poseidon Adventure* and *The Towering Inferno*. Williams's first-year theme for the show characterized the threat of the towering enemy giants with an adventurous low brass theme that descended into some crushing trilled effects. His score for the pilot is constantly threatening as the presence of the giants is underscored by relentless, overpowering brass, particularly French horns and trombones, while the frantic attempts of the "little people" to evade the Brobdingnagian aliens is illustrated by frenetic flute and woodwind runs and some staccato low-end piano chases that would do Jerry Goldsmith proud. Williams even indulges his jazz background early in the pilot score with some bongo percussion and jazz effects for early scenes of the crew attempting to steer their spacecraft away from the dimensional anomaly that hurtles them onto the giants' planet. There isn't a dull moment here and some of Williams's frantic brass figures rank right up there with his *Lost in Space* work; if they're not as well-remembered today it's due to the forgettable nature of the program more than any failing on Williams's part. *Land of the Giants* opened its second and last season with a new title theme by Williams that was more in keeping with his danceable, pop-flavored third-year theme for *Lost in Space*; scored around a rapid-fire montage of images from the show's first year, the theme is played with sound effects of a giant car nearly squashing a couple of the little people and a giant, attacking house cat. *Star Trek* veteran Alexander Courage had originally scored the show's pilot episode before being replaced by Williams; although his title theme (heard on CD Volume VI) was more atmospheric and less catchy than Williams's was, Courage's "The Crash" score works just fine from its descending keyboard arpeggios to depict the crash landing of the spaceship to the moody, heavy textural writing that characterized the alien world of the planet of giants. Unlike his silky, offbeat *Lost in Space* scoring, Courage's *Land of the Giants* work had much in common with his better-known *Star Trek* television scores; you can even hear a bit of Courage's *Trek* melodies sneaking in from time to time in the *Giants* score, and fans of those works should notice similarities to *Trek* soundtracks like "Where No Man Has Gone Before" and "The Naked Time." Although the *Trek* works are more popular, Courage actually scored more episodes of *Lost in Space* than *Star Trek* and probably wrote more music for Allen overall than even Williams. 4 1/2

Vol. VI: **Bonus CD.** 82 tracks - 78:18 • A collection of alternate title themes, interviews and sound effects, the bonus CD is perhaps of less interest to soundtrack mavens and more to fans of Allen's shows; much of the interview material is derived from Kevin Burns's Sci-fi Channel documentary *The Fantasy Worlds of Irwin Allen*. Two of the early tracks offer some historical interest: 1966 interviews with the late actor Richard Basehart and David Hedison of *Voyage to the Bottom of the Sea*. These were ABC puff pieces and despite the interviewer's fatuous queries both men

come across as modest and likable guys trying to retain their dignity in *Voyage's* loony-bin atmosphere; a follow-up interview with Hedison for the Sci-fi Channel documentary offers some perspective on the actor's disagreements with some of Allen's choices for the show. Musically, the most interesting bits are a propulsive rendition of Goldsmith's *Voyage* theme by veteran arranger and *Batman* series composer Nelson Riddle, and Alexander Courage's rejected *Land of the Giants* theme. All the opening and closing title themes are included here, many with voice-overs and sound effects, such as *Voyage's* excited announcer intoning "Voyage to the Bottom of the Sea! Starring Richard Basehart! David Hedison! (sound effect of Flying Sub) Voyage to the Bottom of the Sea! Brought to you by..." The interviews are amusing, particularly *Lost in Space's* Jonathan Harris, who pretty much still is Dr. Smith. The only thing missing is an interview with Irwin Allen himself; the closest we come is his widow, Sheila Matthews Allen, who appeared in many of Allen's movies and played a Wagner-warbling Valkyrie in a particularly dopey *Lost in Space* episode. Also included is a great library of sound effects, including Jupiter II and Flying Sub engine sounds, Seaview sonar pings, laser pistols and endless varieties of alien gizmo and computer sounds, many of which recurred throughout all the series and in other 20th Century Fox television shows and movies like 1966's *Batman* and *Fantastic Voyage*. It's small of me to nit-pick on a project like this, which involved amazing effort on the part of GNP's Mark Banning, producer Kevin Burns, Fox film score archeologist Nick Redman and others. There's some minor errata among the disks; chiefly, the *Land of the Giants* CD is mislabeled as having 11 tracks, although it actually has 10, since track timings aren't listed, it's impossible to tell what's missing, but my guess is some of the cues in Williams's score were combined into one longer track. For some reason track timings are only included on the *Voyage to the Bottom of the Sea* disc. The bonus CD lists *Voyage's* end title theme as the "longer version"; it's actually the same one heard on the *Voyage* CD (both time out at around 41 seconds). The actual longer version frequently heard at the end of the show can be found on the TeeVee Toons '60s and '70s collection (although GNP's recordings are infinitely better). I kind of wish the *Voyage* CD had been longer; at 35 minutes it's a good ten minutes shorter than any of the other CDs, even though *Voyage* had more episodes than any of the other Allen series. From the sound of it, the Nelson Riddle score might have been a good choice. Naturally, there's a few memorable Williams pieces from later in the first season that aren't included, including his development of the Dr. Smith material into a lighter, more classical sound, some additional delicate, eerie moments written for the evocative "My Friend, Mr. Nobody" episode and, oddly, the "sad Will Robinson" theme, which was featured prominently in the documentary during the segment on Irwin Allen's death. With the incredible outlay of reuse fees and artwork that GNP put into this project it's pretty selfish to expect anything more, but hey, I can dream, can't I? GNP clearly chose an archival approach, presenting pilot scores whenever possible to show how music for each series developed from its early stages to later episodes, and they've done a superb job of choosing material that's both vividly memorable and representative of the series' overall sounds. Considering the age of the recordings, sound overall is excellent (although the sound effects are a little fuzzy); each disc features comprehensive and intelligent liner notes by Jon Burlingame and numerous fascinating and well-produced photos

chronicling the shows and their production. This is the kind of dream project we haven't seen since the *Star Wars* boxed set and it's a great indication that there are people out there in record-producer land who really do care enough about this stuff to give fans a quality product. 4

As for Irwin Allen, although he's the punchline of many a joke and his excesses and foibles are legendary, he was really kind of a charming innocent in the jungle of Hollywood producers, an enthusiastic overgrown kid who delighted in the oversize sets, props and miniatures his TV shows and movies required. Like his idol, Cecil B. DeMille, Allen was a superb showman who was entirely unencumbered by the nettlesome quality of taste. By the late '70s he was already something of an anachronism; his sensibilities really were mired in the garish, anything-goes '50s and '60s, when people were more accepting of smart-mouthed robots and men in paper-maché fish-mutant suits. But today his TV shows, for all their dopiness (or perhaps because of it) are far more colorful and entertaining than a lot of the crap put on the air. As a kid I couldn't have done without him.



Vampyros Lesbos Sexadelic Dance Party
• MANFRED HÜBLER, SIEGFRIED SCHWAB. Motel Records 0001. 14 tracks - 48:53 • Do you dig crazy Lalo Schiffrin '60s music? Insane Ennio Morricone pop? Curtis Mayfield when he's super fly, super bad? *Vampyros Lesbos Sexadelic Dance Party* is an acoustic pop treasure, from that weird period when '60s psychedelia crossed over with '70s funk—done by a couple of German composers, no less. It's the best type of high energy, acid rock pop jazz, complete with drum set, electric keyboards, bass guitar, horn arrangements, blues riffs, some strange vocal effects and even electric sitar. Go-go dance music, Herb Alpert bachelor pad majesty, hippie dope tunes—it's all that and more! If you love *Superfly*, all that's missing are the bongos.

The music on this CD was originally released on two LPs in 1970, *Sexadelic* and *Dance Party*—all instrumentals—and used in three Jess Franco films starring the late Soledad Miranda in the early '70s: *Vampyros Lesbos*, *Mrs. Hyde*, *She Kills in Ecstasy* and *The Devil Came from Akasava*. The films seem best described as soft-porn horror. Cool! The sound quality is spectacular, and the booklet is the raciest thing this side of those Russ Meyer CDs, with notes by Tim Lucas of *Video Watchdog*. Maybe I have a perverse fascination with the tacky leftovers of an era I never experienced, or maybe I just like the unique excesses of pop music from 1969. This album is everything I've found fun in the style all at once! Motel Records can be reached at 210 E 49th St, New York NY 10017. 4

-Lukas Kendall



Fire Water Paper: A Vietnam Oratorio •
ELLIOT GOLDENTHAL. Sony Classical SK 68368.

3 tracks - 65:43 • *The Collins Dictionary of Music* defines an oratorio as "the setting of text on a sacred or epic theme for chorus, soloists and orchestra, for performance in church or concert hall." Add to this a monumental musical work which encompasses the suffering, trauma and national repercussion of the Vietnam War, and you have Elliot Goldenthal's *Fire Water Paper*. The composer has meshed together conventional and modern styles, a variety of languages, and three separate choruses accompanied by a heavily fortified orchestra, resulting in an epic musical journey, both literal and allegorical, through one of history's most horrible chapters.

The work is comprised of three movements: "Of-fertorium," "Scherzo" and "Hymn," the first being the longest at over 30 minutes. For those who are curious as to the disparity between the composer's classical works and his film scores, there isn't much. Elements of his slightly discordant style, best illustrated in *Interview with the Vampire*, show themselves in the first movement, although there is a greater development to the themes. The piece has a stunning cohesion.

The work begins with solo cello played by the ever-talented Yo Yo Ma (supported by off-stage women's choir singing an 11th century Buddhist poem), the virtuosic string writing containing harmonies and techniques that wouldn't be out of place in a George Crumb piece. This atonal introduction, with alternating mortar-like explosions on bass drum, is a haunting statement on the atrocities of war. A meditative aria sung by soprano Ann Panagoulas evolves out of the opening, reciting the chilling epitaph of a Vietnamese girl who set herself on fire as a means of protest. The first movement is generally slow, emphasizing small ensemble or solo accompaniment to the vocalists, capturing the barren morality.

The second movement, the "Scherzo," is a frenetic piece symbolizing the tug-of-war between the "juxtaposition of political rhetoric against the objective thread," according to the superb liner notes. However, whereas in the first movement Goldenthal avoids being self-referential, the second caves in to his existing film work. It isn't the rhythmic delineation or minimalist figures as much as the phrases which evoke the action cues from *Demolition Man* and worse, *Batman Forever*. The flutter-tongued trumpets supported by hyperactive percussion sharply rip the listener out of the carefully achieved, morose Asian atmosphere to the neon antics of Gotham City. This is unfortunately one of the hazards of working as a film composer; small phrases and motifs, which wouldn't be ascribed to anything in particular, are canonized so quickly when married to an image. Fortunately, the chanting by the Vietnamese Children's Chorus that follows, counterpointed by soft ethnic flute, re-establishes the

mood. The fugue-like string opening, reiterated in the recap, is also clever and original. If anything, the accelerated tempo of this movement highlights the chaotic insanity of battle, and the confusing political agenda which took its toll on the American soldiers and Vietnamese people.

To me, Goldenthal's real strength can be found in his slow-moving, elegiac pieces such as his "Cooperstown Aria" from *Cobb*. The final movement, "Hymn," is another testament to the above claim, as it achieves the symbolic stance that gives this work its profound, resonant quality. The long lament, sung by male chorus doubled by strings, represents the aftermath of the conflict, bringing to mind the composer's "Adagio" from *Alien*³ but with the advanced chromatic modulations of Gustav Mahler's later style. Again, this is a lengthy movement bound by the poetic arias of both soprano and baritone singers along with the omnipresent choir. It also serves as a summation of the work, bringing back most of the prominent themes, as well as the return of the cello writing. The final moments contain a solemn section for strings which quietly fade, giving the work a sense of resolution.

As a form, the oratorio isn't too far of a stretch from film composition in that it contains a solidified narrative. It is almost a natural bridge. The difficulty lies in whether the author can accommodate the expansive demands without falling into the trap of writing a series of small pieces which have little to no relationship to each other. Elliot Goldenthal's *Fire Water Paper* is a testament to his ability to handle this complex classical form in the same deft, intellectual manner that he brings to film scoring. Aside from a few deviations, his oratorio is a first-rate composition which holds together remarkably well, sustaining interest for its 65 minutes. The contrast in language (spoken and sung), style (classical, romantic, modern, minimalist) and orchestration is paramount to the work's success. If there is any justice, this piece will be embraced in the classical world, incorporated into the concert repertoire, and regarded as a monumental achievement by a modern composer rather than by a film composer. ^{4 1/2} —David Coscina

Last Tango in Paris • GATO BARBIERI. EMI 7243 8 28554 2 2. 11 tracks - 34:45 • I feel privileged finally to be able to put pen to paper in homage to one of the most conspicuous and powerful films from the history of the medium. At the time of its release in 1972, *Last Tango in Paris* immediately became, and probably will always be, the fulcrum upon which the polarities of obscenity and culture hover in an agitated balance. The film is unique, it exists as pornography while simultaneously functioning as a work of fine art, and because of this it stands as the most significant accomplishment of its joint authors, Bernardo Bertolucci and Marlon Brando. If there needs to be added a third party to such a notable success I unhesitatingly nominate Gato Barbieri. His music moves with the film like the sweaty skin that sheathes a nude dancer. The mascot theme known as "Last Tango in Paris - The Ballad" is an erotic monsoon. The piece seductively moves in and over its audience, then, like a hot, tropical rain it cascades down, and around, enveloping the listener in the sultry dank of a consuming lust. Barbieri, with his horn and his voice, unreservedly expresses rake-hell male carnality, which is in fact the sin that dooms Paul, Brando's character. During the weeks prior to *Last Tango's* American premiere United Artists pulled an audacious advertising coup: in lieu of a traditional "coming attractions" trailer they screened only the written word—the text of Pauline Kael's honorable and fierce celebration of the film. I remember sitting in a theater and experi-

encing this promotional oddity first-hand, and I can recall being so completely spellbound by the accompanying music, Barbieri's "Ballad," that I was all but oblivious to Kael's famous essay.

This new Italian CD, identical to the original LP, is different from the actual score as heard in the film. *Last Tango* is a good example of how Europeans occasionally use film music in ways that can be jarring to our "delicate" American sensibilities. Here film music is traditionally used visually; we tend to work with the understanding that any and all music applied to a film is becoming part of a conceptually visual medium. A European filmmaker has the option to perceive his film as being a literary effort; this also allows for the music to be used in a literary fashion, as it is in *Last Tango*. On various occasions throughout the film Bertolucci will hit the audience with a sudden, and by our standards, inexplicable, burst of music. At these times he is using the score as an author, speaking in the first person straight to the audience, via music, in order to italicize given moments in the narrative. A moment might not look dramatic or important, the characters might not act as if the moment is significant, but nonetheless Barbieri's music interjects to the viewer an emphatic and direct annotation. Pushed to its limit the technique becomes an abstraction—the director uses the music to stop the film in order to communicate an opinion. In any case, none of these snippets of score are available in the soundtrack release; fortunately everything from the film has been fleshed out into self-contained instrumentals, four of which are true tangos that are used in the film. One of the best of these is "La Vuelta," marvelously constructed out of a few of the score's most memorable, and frequently used, motifs. For a tango it is expressive and undisciplined; this imparts a touch of caprice to the end of the piece, it completely breaks form as if the music could no longer constrain its own charming enthusiasm. The emotional core of this album after "The Ballad" is to be found in the following tracks: "Jeanne" (2), "Fake Ophelia" (5), "Picture in the Rain" (6), "It's Over" (8), and "Why Did She Choose You?" (10). My personal favorites have always been 8 and 10. They stand away from the rest by being so earthy and sinuous. *Last Tango* tells a complex tale; beyond the debasement which has made the picture notorious, there are enchanting scenes of physical tenderness. Paul and Jeanne completely submerge themselves in a private world that begins and ends with the compatibility of their bodies. For a short time they achieve an idyllic but irresponsible condition that cannot be maintained (at least not beyond college!), but listeners can go there—cues 8 and 10 marvelously and openly create the sensation of such a state without any of the consequences.

The impact of this unrivaled score must be partially credited to arranger Oliver Nelson. It's been my displeasure that none of Barbieri's later compositions have been as outstanding as his contributions to Bertolucci's film. There are two probable reasons: one, the musician was uniquely inspired by the ineludible intensity of Bertolucci's triumph, and two, he never again collaborated with Oliver Nelson. It is this second point that grieves me. Is the world so lacking in people of integrity that there has been no one to suggest that these two men might again work together? Nelson's deft touch as an arranger, in conjunction with the application of strings, flawlessly complemented Barbieri's jazzy Latin sex and ardent melodia. What a shame for this artistic marriage to have been a one-shot. But we do have *Last Tango in Paris*, now on CD, and it is a keen example of why I love film music with such passion. ⁵

—John Bender

Into the Dark Pool of "Soundtrack Related"

First Dive by JOHN BENDER

Every year there are a limited number of releases featuring music and/or musicians somehow connected to film music. Of course the nature of the relationship covers a lot of territory, but this can be a fascinating point of interest for any astute and curious collector. It's certainly a bit of harmless fun searching out the stuff, on used LP and new CD, and on occasion the quality of the music can compare to that of beloved scores.

I don't listen to a lot of radio, can't stand the commercials and way too much of the music is garbage. I do tune in now and then to a few stations and programs; a feeble attempt to be around for those rare occasions when something good is given air time. NPR is fairly reliable for sporadic presentations of divergent art, including music. One edition of a daily show, "Fresh Air," introduced listeners to a new recording: **I, Swinger** (COMBUSTIBLE EDISON, Sub Pop SP244B, 12 tracks - 39:53). Band members talked of an allegiance to the currently recognized (*Entertainment Weekly* #310, "Cocktail Music") bachelor-pad instrumental aesthetic of the '60s. Their style knocks off Nino Rota, Morricone, Mancini and Martin Denny, a Hawaiian bandleader best known for his numerous records of exotic lounge tracks. It's a tangled web; Denny's sound was partially an offshoot of film music, as he frequently referenced Les Baxter (Vincent Price flicks), Nelson Riddle ('60s TV), and Elmer Bernstein, and even managed to get one film score under his belt. Let's hope Denny's music for *Forbidden Island* isn't as hopelessly lost as the film itself seems to be.

Highlights of *I, Swinger*: "Cadillac": If you have no other recordings of Nino Rota's film music you should at least have this satisfying cover version of a trademark theme from *La Dolce Vita*. "Cadillac" is all you'll ever need to know about how Italians were smitten by American style during the '60s. Don't forget, we didn't just invent jazz, we invented the 20th century! "Impact!": A great imitation of terse suspense cues from early television fare such as *Thriller* and *Sea Hunt*. More connections: the title "Impact!" is actually in homage to a classic RCA Living Stereo platter of 1959, *Impact!* (LSP 2042), by Buddy Morrow and Ray Martin, that lays out a dozen tangy television themes including a brass bomb rendition of Count Basie's *M Squad* that's mandatory. "Carnival of Souls": If you're a fan of the eerie hitchhiker episode of *The Twilight Zone* you should sniff out and rent the obscure 1962 flick *Carnival of Souls*. The Edison's complimentary invention mirrors the tone of the film nicely; delicately disturbing. Speaking of nice, if you do screen the video you'll be exposing yourself to Candy Hilligoss. *Carnival of Souls* is her only cinematic vehicle but it was enough to secure her a dream-girl reputation with most male film buffs. "Breakfast at Denny's," "Guadaloupe," "The Veldt": the best from *I, Swinger* are these three, which quote Martin Denny, and the best of this CD's whole dozen is "The Veldt"—it could be Denny! Mr. Denny creatively parlayed his first hit, "Quiet Village," into a sound fertile enough to ride out into a career. "What is this sound?" you ask. "It's a recipe!" I say. To wit: Take Bronislau Kaper's *Mutiny on the Bounty* theme, "Follow Me," sex it up with a Barryesque casino/cafe vendetta and garnish with a touch of bird calls and exotic instrumentation—voilà! Terry Gilliam created a strange world for his film *Brazil*. Imagine that world populated with the

colorful eccentrics from the Rigg/Thorson seasons of *The Avengers*. This mix reflects the spans and confines navigated by Jerry Cornelius, the central figure created by British author Michael Moorcock in rebellious response to James Bond, James Dean and Jesus Christ. It's a miracle that a film was ever made from any of the five Cornelius novels; they are intensely maverick and sophisticated fictions. It figures that it was Robert Fuest who in 1974 directed *The Final Programme* (aka *The Last Days of Man on Earth*). Fuest was the supreme stylist responsible for Dr. Phibes and much of the slick and surreal bearing of *The Avengers*. As an undergraduate I'd known about the film, but was fearful I'd never get to see it; this was pre-video/VCR! One summer it unexpectedly appeared at a seedy revival house, and I paid to see it every day of its one-week run. It was about my fourth visit when the guy in the ticket booth said, "I wish there were more assholes like you, I wouldn't be going out of business!" Alas, I wear many scars from the slings and arrows of philistines. One of the joys drawing me back was the soundtrack, pure genius on Fuest's part to hire composers Beaver and Krause; his deviously distinctive film would've been ill-served by any other than these lads.

In their day Paul Beaver and Bernard Krause were experimental artists who jointly produced albums of exciting instrumental music that are comparable to Vangelis's earlier records—film scores made without the benefit of a film! In **A Wild Sanctuary/Gandharva** (BEAVER AND KRAUSE, Warner Bros. 9 45663-2, 19 tracks - 66:22) is a CD reissue of their two best LPs. The two CD tracks associated with *The Final Programme* are 16, "By Your Grace," and 17, "Good Places." Both were recorded in Grace Cathedral, an abandoned church with a functioning pipe organ and outrageous acoustics (a seven-second decay time!), and feature Gerry Mulligan on sax. Mulligan collaborated with Beaver and Krause on *The Final Programme* and these two tracks capture the quaint, bluesy inflection of the score, similar in substance to the ironic emotional timbre of Barry's *Boom!* "By Your Grace" manages to collar the queer, unfathomable mood of life itself, while "Good Places" is a dead ringer for the film's savvy end credits theme.

Incident at Cima (SCENIC, Independent Projects Records IPOSOC, 15 tracks - 41:57): The timing of this baby is perfect! Without warning I woke up in '95 to find myself in the middle of a burly echo and slam-guitar revival. Look at it, we've got Dick Dale and all sorts of genetic offshoots needle-dropped into *Pulp Fiction*, *Get Shorty*, *Desperado*, *From Dusk Till Dawn* and others; in addition, DRG and King Records have dumped scopic loads of spaghetti western center-cut into aching American collections—mine was aching, like a bitch in heat! Now comes this disc. Who are these guys? James Brenner, Bruce Licher, Brock Wirtz, Bob Loveless and Jeff Clark, they're all new to me but apparently some of their past stuff got into *Silence of the Lambs*. *Incident at Cima* rumbles in from the prairies, no doubt about it. The first cut, "The Shifting Sands," works the brains like peyote, it rolls like slow thunder and conjures up hallucinatory scenarios; I saw myself watching a desert sunrise with the High Plains Drifter—he was all red! On track 2, "The Kelso Run," Licher and Brenner



stress out their strings, monotone and bass, in a furious rip that puts the Beach Boys, screaming, in leather jackets and on a twelve-cylinder, fuel-injected chicken run. The rest of the cues play out everywhere in between the extremes of these first two cuts; some come off as a fusion of Booker T. and the MG's version of *Hang 'Em High* and Morricone's *Death Rides a Horse*. This is a macho CD, only the most unusual girls will understand. There's no way I could review *Incident at Cima* without mentioning the Raybeats. If you are one of the elite who understand that music is alive and should be dangerous, then search out their two feverish LPs—*Guitar Beat* and *It's Only a Movie*. Live for music that's cooler than you are!

I was going to wait and perhaps put this next one in some future segment of "Soundtrack Related" but I can't wait, gotta tell you about it now! We've got this used record store here in Pittsburgh called Jerry's Attic; the darn thing's the size of an airport and one gets the feeling that every record that ever was will eventually end up stuffed into one of Jerry's bulging bins. On one of my hour-long visits (after which I am usually exhausted and dust-ridden) I stumbled upon something from the days of JFK and Norma Jean: **Confidential: Sounds for a Secret Agent** (DAVID LLOYD AND HIS LONDON ORCHESTRA, Epic LN 24151, 12 tracks, LP only). An oddity to be sure, this album, which must have been released in 1964, features eight "main title themes" for James Bond films that had not yet been made! It's absolutely fascinating to experience these early responses to the then freshly hatched Barry/Bond sound. A touch of the bizarre is unavoidable in that what we have here are truly lost and orphan versions of *Diamonds Are Forever*, *The Spy Who Loved Me*, *Moonraker*, *Casino Royale*, *For Your Eyes Only*, *Live and Let Die*, *On Her Majesty's Secret Service* and *The Man with the Golden Gun*. I've nothing but respect for the artists responsible, Warren Baker, Mae Helms and Johnny Pearson, for most of these original instrumentals snare faithfully, and with much verve, the musical essence of the '60s spy boom. Probably the shortest route to an understanding of this good stuff would be simply to offer a hypothetical scenario: What if, instead of being major motion pictures, the Bond films had been a successful series of British made-for-TV movies? The musical outcome of such an imaginary contingency could presumably have sounded a helluva lot like what's pressed into this vinyl. BBC Productions couldn't have afforded big name composers, the Bond sound would instead have come from the British counterparts to Yank composers such as Fred Steiner, Gerald Fried, Pete Rugolo, Joseph Mullendore and others, unsung soldiers all. Some of the specifics are uncanny; for instance Mae Helms's "On Her Majesty's Secret Service" is different from the rest of the album, just as Barry's theme for the actual film is different from his other Bonds—it has a more serious tone and a subtle

militaristic quality. The orchestra, with players from the great Ted Heath Band, also perform four covers, but the "James Bond Theme" is the only one worth mentioning; it's fast, furious and cut to the same coarse grind as George Martin's famous rendition for *Live and Let Die*.

Morricone Madness

GARY RADOVICH reviews the latest ENNIO MORRICONE CDs

L'Alibi. GDM 2011. 13 tracks - 28:34 • This Morricone score (from 1968) was never previously released in complete form, a welcome initiative by Lionel Woodman of Soundtrack Deletions. Credit should also be given to Gianni Dell'Orso and Claudio Fuiano for making the tapes available and preparing them for release. *L'Alibi* features a great main theme and interesting secondary themes as well. As is typical for this period, Morricone uses a fascinating mixture of orchestral and choral arrangements, with plenty of variety. The main theme is first heard in "Immagini del tempo" and features harmonica, whistling, voice, piano, strings and keyboards. The melody will reappear in "Sognando" and "Una Fotografia." The second main theme is heard on "Canzone della libertà," an Italian-language vocal which uses sound bites from famous political speeches and a wonderful trumpet. This melody will also pop up in "Pennellate" and "Lo Libero." It's a pity they didn't print the Italian lyrics to the song. Other elements of the score include Brazilian samba-like music in "Belinda May" and "Animaletti" (the latter also using voices, electric guitar and keyboards to psychedelic effect). "Recitazione Corale" is for full chorus, chanting and shrieking. Except for the atonal suspense music in "Guardando Nel Vuoto," the rest of the score has other memorable surprises. There are no liner notes and the brief running time should have merited the inclusion of a second score... but why quibble? *L'Alibi* is one of the best GDM releases to date and is a must for aficionados of the Maestro. 4

Le Foto proibite di una signora per bene/Il Segreto. Point PRCD 117. 17 tracks - 71:03 • Another great two-fer from Gianni Dell'Orso and Claudio Fuiano, as neither of these have been released in complete form before. *Le Foto...* is a 1970 erotic thriller while *Il Segreto* is a drama from 1974. The 12 selections from *Le Foto* are a mixed bag; Morricone composed six suspense pieces for the thriller aspects of the film and portions can be jarring at times. On the other hand, the erotic aspects of the movie are strongly supported by a pleasant main theme, "Le Foto proibite di una signora per bene," which includes Edda's voice. Another nice theme with a great arrangement is "Amore come dolore." Other highlights include "Intermezzo Pop," a delightfully dated rock theme with electronic keyboards, and "Allegretto per signora," the score's highlight and another psychedelic rock number with great electric organ and a memorable melody. *Il Segreto* is comprised of five selections; the main theme is presented on two tracks entitled "Il Segreto," a somber composition with heavy strings and piano, not one of Morricone's best. The highlight of the score is "Dal mare," a gorgeous melody with Edda's haunting voice prominent and strong. Two suspense tracks round out the score, so aside from "Dal mare," *Il Segreto* is a welcome albeit unessential score. Overall, this CD is recommended

If any readers or '60s spy fans would like a tape of *Confidential*, send me a blank TDK or Maxell with a stamped return mailing pocket. My address is 3724 Colby Street, Pittsburgh PA 15214. Let me know if you want all 12 cuts or just the six good ones (again, these are not the actual

to Morricone fans only as casual listeners will be disappointed in the various suspense music. The sound is excellent but there are no liner notes. 3

Il Ladrone/L'Harem. RCA OST 128. 13 tracks - 56:30 • This is the latest effort by Sergio Bassetti in releasing Morricone's RCA material. *Il Ladrone* (1980) is among Morricone's greatest works; the 10 tracks are a straight reissue of the original RCA LP (track 10 is actually taken from the 1973 Morricone score to *Giordano Bruno*). The score expertly blends traditional orchestra with electronics, and especially worth noting is the use of two flautists (Marianne Eckstein and Barbara Vignanelli) which imparts a classical sound in certain tracks. The main theme, "Il Ladrone," is a happy-go-lucky melody and has appeared on many Morricone compilations. It is quite memorable but appears only once on the album because it is not similar to the music written for the score's balance. The real theme of the film is first heard in "I Poveri visi dai ricchi" and is a beautiful melody played by dual flutes (it will reappear in tracks 5 and 8), the heart and soul of *Il Ladrone*. "Miracolo primo" and "Miracolo secondo" feature a new theme, also with flute and keyboards, simple yet effective. "Pensiero del ladrone" is a joyous composition, again performed by flutes but adding electronic instruments, and "Duetto per M. e B." (the two featured flautists) is a tour de force for these two musicians, very classical in nature. It seems that whenever Morricone uses flute as the primary instrument, the music he writes takes on a refined and haunting atmosphere (*Il Prato* is another excellent example); *Il Ladrone* will appeal to most listeners for its tuneful and simple approach. *L'Harem* is a rather obscure score from 1967 which has only been previously available in two brief excerpts. It has a jazzy, improvised feel with a great deal of repetition; Gato Barbieri is the sax soloist (of *Last Tango in Paris* fame). *L'Harem* is not particularly melodic but fascinating nonetheless. There are three lengthy selections on the CD: "Sei corde" features Bruno Battisti D'Amario on guitar. Total timing for the *L'Harem* is under 20 minutes so it's well worth a listen. The sound on this CD is good but the lack of any liner notes on all these Italian discs is beginning to make Varèse Sarabande look good!

Il Ladrone: 4½; *L'Harem:* 3

La Venexiana/Mosca addio. GDM 2010. 29 tracks - 76:01 • Another welcome reissue from Lionel Woodman, this time combining two Morricone scores for director Mauro Bolognini, straight reissues from the original Italian LPs. *La Venexiana* (1986) is one of the Maestro's best scores from the past ten years. The music is very melodic with a strong sense of melancholy and uses voice and choral backing extensively. The arrangement is classical in style, expertly mixing flutes, keyboards, mandolins, trumpets, strings and chorus. "Baci dopo il tramonto" gives us the exquisite main theme with a children's chorus thrown in for good measure. It will resurface in three other selections ("Baci interrotti," "Solo baci" and "Baci sognati"). A second theme with another pret-

ty melody is "La Vedova," and it has a classical sounding flute interpretation. "Tema per oria" is a lovely theme for lively mandolins, flute and keyboards (also heard on "La Vedova meno triste"). To underscore the erotic portions of the film, an evocative solo female voice is employed on "Attesa d'amore" (and reappears, sans the vocalise, on "La Venexiana"). A fifth distinct theme, also featuring mandolins, is presented on "Innamorarsi a primavera" and "Incontrarsi." A superb usage of children's chorus, arranged with trumpets and strings, appears on "Aye Maria Seconda," yet another highlight in a score with no sour notes. The one anomaly is the presence of "Angela E Valeria," a beautiful composition with Edda... but taken from Morricone's 1974 soundtrack to *Leonora Mosca addio*, from 1987, is much more downbeat, as is fitting for its somber story. The music is more dramatic and the arrangement is heavy on the strings. It's basically monothematic and the main theme pops up in half of the 14 selections. First heard in "Mosca addio," it is suitably mournful (although a brief defect in the master tape is audible at 3:09 into the first track). Another interesting aspect to the music is the simulation of a train going over tracks in "Viaggio," with interesting percussion effects. "Canzone senza parole" is the other new theme and is played by piano in the poignant and somber conclusion. Most of the remaining tracks contain either somber strings or suspense and dramatic music. *Mosca addio* is not one of Morricone's greatest scores, but by no means is it a dud. Some of the timings on the sleeve are inaccurate and there are no liner notes... sound familiar? But *La Venexiana* represents one of Morricone's all-time great scores (I might even place it in his top ten) and *Mosca addio* is a nice counterpoint to its care-free and lighthearted music.

La Venexiana: 4½; *Mosca addio:* 3

Il Barone. RCA 74321-17763-2. 14 tracks - 47:54 • This is a long-delayed recording for one of Morricone's Italian TV scores. Only two themes were written expressly for the film; the balance consists of recycled library music written by Morricone and selected by Donatella Ibbi. Of the 14 tracks on this disc, only four contain the new music. And, surprisingly enough, the older material is superior. The first new composition is "Temptation," a rather bland melody with an English-sung vocal performed by the overrated Amii Stewart. A superior reorchestrated rendition without vocals appears as "Il Barone." The other new theme is "Amore e affari (parse I)"... also a somewhat lifeless melody with a jazzy pop and saxophone arrangement. A harder-edged version with strings and synthesizers is on "Amore e affari (parse II)." The remaining ten tracks include a nice piano theme backed with strings on "Tema Claudine" and another pleasant piano composition called "Un Piccolo valzer di strada," originating from the *Metello* soundtrack (1970). Perhaps the best use of a classic theme is "Sicilia (parse I)" and "Sicilia (parse II)" which re-use the gorgeous main theme from *Il Maestro e Margherita* (1972) but in fully orchestral versions without the voice of Edda. Most of the library cues

Barry/Bond themes, but songs inspired by the books). Also, I would like to put out a call for help: has anyone a VHS copy of *Forbidden Island*, a 1959 A.I.P. style quirkie? I am dying to see it, well, hear it actually. It's Martin Denny's score I'm curious about.

are rather bland romantic themes or dramatic/suspense compositions. *Il Barone* is an oddity and fans will have a great time trying to identify the source of all the previously used material. Personally, I would like to see RCA release a complete version of *Il Maestro e Margherita*...its main theme is simply a classic. 2½

Citta' violenta/Svegliati e uccidi. RCA OST 127. 23 tracks - 57:23 • This is another welcome Morricone reissue by Sergio Bassetti, pairing two of the Maestro's best known crime-drama scores. Although *Citta' violenta* has been previously reissued on CD in Japan, this is the first (near) complete appearance for *Svegliati e uccidi* and the real reason to purchase this disc. *Citta' violenta* (1970) is a straight reissue of the original album's 14 tracks. It is a familiar score and the main title is one of the most heavily anthologized on Morricone compilations. The score features wailing electric guitars and is more rock-oriented than other efforts, emphasizing electric guitars and percussion; it is primarily monothematic with long stretches of hypnotic and repetitive passages (some fans will notice similarities to parts of Morricone's *Sacco e Vanzetti* score of 1971). Besides the main theme, highlights of *Citta' violenta* include "Con estrema dolcezza," a calmer and gentler track, and "Disperatamente," a suspense composition with a rock beat and male voices. Both "Rito finale" and "Dolcemente acri" are hypnotic themes with acoustic guitars, electronics and strings which repeat over and over.

Svegliati e uccidi (1966) is a great crime score with varied orchestral and choral arrangements. The classic and main theme ("Una Stanza vuota") is given three different treatments. The first is a knockout vocal version sung by the actress Lisa Gastoni in Italian (of course, no lyrics are provided). The second is a sad guitar rendition while the third is a flute and sax arrangement in very slow tempo. "Un Uomo solo" conveys great atmosphere with its slow and jazzy interpretation which also uses trumpet. "Svegliati e uccidi" is the other important thematic material and the basis for much of the film's action music. Morricone manages to simulate the sound of machine guns and the vivid arrangement adds electric guitar, piano, brass and a wordless female voice (possibly an uncredited Edda Dell'Orso). The remaining tracks (except the last) are variations on this action theme and all sound great. The final track, "Una Tromba a Dallas" is a fantastic melody done in western style with trumpet and full chorus—a classic. Morricone's talent as an arranger is clearly evident on *Svegliati e uccidi* and I am thrilled to have this music on CD. There is a problem, however, with the completeness: on the original LPs is a brief track entitled "Sul lago di Lugano," cartoonish and circus-like music credited to the film. This track does not appear on this CD and no explanation for its omission is given. The sound on both scores is excellent and both are in stereo. There is some hiss in "Colpo alla gioielleria" from *Svegliati e uccidi* but otherwise this 30 year-old score sounds clean and clear. Do I have to mention that there are no liner notes?

Citta' violenta: 3½; *Svegliati e uccidi:* 4

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